Reader 15. 2601 IN PASSING **Water and Heaven** To help pay for San Diego's first publicly commissioned outdoor sculpture, a small bronze statue in honor of Ellen Scripps, the mayor asked schoolchildren to donate their pennies to the purchase fund. Story continued on page 22



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Class Of '76 Was Hottest

I don't think that Mission Bay High School's graduating class of 1975 was all that ex-traordinary ("No One Ever Dances," March 8).

Dances," March 8).

I can say that because I was just behind them in the graduating class of 1976 and I thought we were pretty much the hottest class to ever graduate!! Really though, I enjoyed reminiscing about all the things we did back then. I was surprised that no one men surprised that no one men-tioned drinking beer under the troll bridges or making out at Tourmaline Canyon. Guess those were privileges reserved for our class!! Thanks for the fun article!

Kathy McDaniel Ocean Beach

Atomic High

Your article ("No One Ever Dances," March 8) was inter-esting and shows that many people can reconnect via the Internet.

However, the greatest high school in the nation, the RICH-LAND BOMBERS, Columbia LAND BOMBERS, Columbia High School from Richland, Washington, the Atomic City, has a great website covering classes from 1942 through 1999 (http://members.tripod.com/ AllBombers/index.html).

Richland was built in the southeastern corner of Washsoutheastern corner of Wash-ington state on the Columbia River by the Army Corps of Engineers. The people living in that community worked at Hanford Atomic Works, where the free world's source of plutonium was refined. We lived through all the atomicbomb drills held weekly in our school. Richland was known as the "Atomic City." Our high school mascot was an empty 250-pound bomb casing painted green and gold, our school colors. It was a great mascot, very little main-tenance, and it did not have

tenance, and it did not have to be cleaned up after. In 1997 or so, one of the graduates from the class of '64 put up a website dedicated to Richland, Washington, links. The site grew from there. Our high school had an R2K nion in 2000; hundreds of individuals from Richland,

individuals from Richland, Washington, showed up for a three-day celebration. Depending upon the year and the individual from that year, class information, listing, e-mail, phone varies. The graduates of '59 found all but

30-plus graduates out of a class of 327 for our 40th class reunion, which was held in the summer of 1999.

I scanned three of the high school annuals — '57, '58, and '59 — for the Web. We list missing, deceased, and the barely living. We have links to just about anything a graduate of Richland High School could want. The school school could want. The school is in a desert. We had a newspaper called the Sandstorm that is now a daily document to which graduates can write in and talk about old memories, try to find old class-

ories, try to find old class-mates, or just sound off about anything, etc. That document is sent daily via e-mail to over 1000 graduates.

The entire set of pages devoted to Richland High School is scattered over many ISPs, mostly located on those that provide 50 meg of free

It's Darrell! Matt Potter has the right to say whatever he wants about Congressman Issa ("City Lights," March 8), but as a journalist be should at least make an effort to spell the man's name right! It's Darrell. Kennedy Gammage

Grab P.R.

Thanks for your article on Lifesharing and organ donation ("Organ Donation as an Act of Love," March 8). It's impor-tant for people to realize that transplantation does work. and that the word truly fit-

and that the word truly fils, because getting that new organ really means a transplan-tation of one's life. It's also important to grab ahold of every P.R. oppor-tunity we can, and since the article left it out, let's add this little piece of information

right now right now.

April 15 to April 21 marks
National Organ and Tissue
Donor Awareness Weck
(NOTDAW). As good an excuse as any to talk to your
loved ones about their wishes. Howard Cole kidney recipient Chula Vista

Jeffrey Dahmer's Liver

Liver
We need to have more debate
on the merits of organ donation
("Organ Donation as an Act of
Love," March 8). While I sympathize with anyone whose life
would be improved or saved by
other organ, there should also
be some attempt made to
come to grips with the fact
that life is finite and cannot
be prolonged forever. In
Chinese medicine, the benefits
in this country, organs have in this country, organs have other functions besides the commonly understood ones. On an intuitive level, most people understand this. Few

Reader

NEWS & FEATURES
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The Santee shooter couldn't have avoided an adult trial; and City Lights shorts
The problems with seaside cliff repair
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John Brizzolara gets wheeled

T.G.I.F.

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A San Diegan sells wine to Manhattan



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All in the family Insiders say it isn't surprising that the Sa ociation has endorsed the city's latest ballpark-fi-nancing scheme, even though it's heavily subsi-dized by city taxpayers. Association president Mary Ball, whose name appears below the en-Mary Ball, whose name appears below the en-dorsement, is a top honcho at Cox Communi-cations, which has a multimillion-dollar deal to cablecast Padres games and related program-ming. The Taxpayers Association backed the Charger's ticke guarantee. Employees of AUCS, which stands for Auto Document Conversion Systems, have poured \$2500 into the campaign of Steve Damess, chief assistant and campaign of Steve Danon, chief assistant and campaign aide to county supervisor Ron Roberts. Associates of ADCS, run by Brent Wilkes of Poway, funneled at least \$10,000 in contributions from family, clients, and employees of Wilkes's into the Roberts mayord campaign last year. Other big, Dunon contributions include developer attorney Brian Schwer, Seltzer's colleague James Davee; El Cortez developer and new member of the post

David Cohm commission Peter Janopaul; downtown restau-rateurs Lesley and David Cohn; Roberts's intimate John Davies and own developer and Roberts's son-in-law Kent Trim whice Annic gowindows in developer and noorests sometimes when the blee, and Padres lobbyist Michel Anderson. Border-area developer Roque de la Fuente II, who won that \$94.5 million inverse-con-demnation verdict against the city in January, is also down for \$250, as is his wife Katayoun.

Boller room A La Jolla resident has been arrested and charged Bollier FOOTH A La Jolla resident has been arrested and charged with stock fraud in connection with New York, New Jersey, and Chicago stock brokerages allegedly run in part by two known associated of the Cambrion Malfa family. Rebert Managiareso and five others were accused of acquiring 'secret control over large blocks of stock and stock warrants' by paring kickholos, according to a new release from the US, attorney in Manhattan. "The defendants the arrival cally and illegally inditted the stocks' prices." They also "made false and fraudulent representations to retail customers; used high presure and deceptive sales tacks; up and a except decreases; undisclosed according to the control of the control sure and deceptive sales tacts; paid and accepted excessive, undisclosed commissions and selectedity, made unsutherized trades in retail customer accounts; and authorized unregistered brokers and cold callers noutnely to misrepresent to estomers that they were registered brokers. This January, Mangjarano, now associated with Stocknott Equitics, adventioners Sun Deep Morkrage Bouces, was seld in Superior Court here by a man who allegade he had been "approached in a threatening manner" and "threatened, sursh Januar" at a drateating manner" and "threatened, sursh Januar" at a company party at McGregor's Grill in Mission Valley. The plaintiff also claimed he had been hit in the head by a thrown glass. Rex Rodda. compliance officer for Stockton Equities, denies that the alleged inci dent took place during a company party. "It was after a baseball game.

A few guys went to a bar and got in a fight. It has nothing to do with

Stockton Equities."

Moodia, moodia Local TV stations rated in the big money during last year's destroins, says a camping-spending workinding group from Washington, D.C. According to a report released by the Alliance for Better Campingsis. San Diego TV broadcasters took in a total of \$22,401,289 and ran \$2,768 spots. Noted Paul Taylor, the group's resident: "Television broadcasters are driving up the cost of politics for their own profit. Worse, they're doing it with a valuable public resource to them, free of during, on the condition that they serve the public interest." . Galaridae Reco. 31, the statuscape pro-vole-phill player from La I dalla, a splitting from Lafel Hamilton. her pro-water hauband of three years. In 1998, the was voted one of Projet-Regular Company of the color of the player of the color of the color of the player of the color of the player of the color of the player of the color of the color of the player of the player of the color of the player of t Moola, moola Local TV stations raked in the big money dur graduate from high school." In 1983, Silberman, then a partner with Jensen in a gold-mining venture that later went bust, borrowed \$1.9 million from the Siam Commercial Bank of Thailand. During their bitter divorce battle two years ago, the princess accused Jens ing their children "as a bargaining chip."

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Does the DA **Have No Choice?**

By Ernie Grimm

Before most people knew the shooter at Santana High School's first name was Charles, not Andy, District Attorney

Paul Pfingst announced his in-tention to try him as an adult at a news conference three hours after the 9:22 a.m. shooting. It seemed a hastily consid-ered move but, in reality, was one dictated by law. "There was one dictated by law. There was no decision-making process," said a spokesman for the dis-trict attorney's office, "because Proposition 21 requires that someone 14 years or older cial circumstances be tried as an adult.

Killing a peace officer to avoid arrest, lying in wait for the victim, or killing somebody in the process of another felony such as robbery or burglary are examples of the 23 legally spec ified special circumstances that ified special circumstances that can accompany a murder. The special circumstance in the Charles Williams case is the fact that he killed multiple victims. "Attempted murders wouldn't do it," says Tom McArdle, chief of the appellate division of the district attorney's office. "There



might have been some question discretion as to whether to try about the lying in wait; his going into the bathroom and getting his stuff ready and waiting for a child as an adult. How the Fourth District Court of Appeals, on February 7, ruled 2-to-1 that the removal of the ns suff ready and waining for somebody to come along, and maybe a little further investiga-tion to find out exactly what happened to see if it indeed fit 2-to-1 that the removal of the judge's discretion with regard to the trying of children as adults violated the separation of pow-ers principles in the Constitu-tion. Another San Diego County case — involving the that special circumstance. But once we heard that two victims had died, it was a no-brainer." In March of 2000, 62 per-Carmel Valley assault on Mexi-

cent of California voters ap-proved Proposition 21, which proved Proposition 21, which was titled the Gang Violence and Juvenile Crime Prevention Act. As the title suggests, the measure was designed to com-bat organized juvenile crime. Among many other things— the sheer size of Proposition 21 was one aspect its critics de-nounced— it made it illegal to recruit new gang members, to intimidate witnesses, and to prevent kids from leaving gangs prevent kids from leaving gangs
— all stock practices of street
gangs. But it also transferred
from judges to prosecutors the

case. Charles Williams's defense attorneys did not enter a plea at his arraignment in adult court because they are considering launching their own challenge to Proposition 21. The proposition has been sentioned by the district attornev and all the media outlets ney and all the media outlets covering the Santana High shooting as the reason Charles Williams will stand trial as an adult. Yet, the truth is, had the Santana shooting happened be-fore the passage of Proposition 21, Charles Williams more than likely used by how steed trial as likely would have stood trial as an adult anyway. "Pfingst, prop-erly, would have made the same erly, would have made the same decision that he did here," says Bob Fellmeth of USD's Law School's Children's Advocacy Institute. "Even under prior law, it was a presumed adult case if it was special-circumstances mur-der. What Proposition 21 did was it extended the trial-as-

can migrant workers by eight North County teenage boys last July — is at the center of the is-

July — is at the center of the is-sue. District Attorney Paul Pf-ingst on February 15 an-nounced the decision to appeal the Appeals Court ruling to the California Supreme Court. He is the first district attorney in

California to do so. The issue may confront him again in the Santee shooting case. Charles Williams's defense

adult discretion of the prosecu

Surf's Up

By Justin Wolff

wo powerful forces have converged on the North County coast, and together they're stirring up some controversy. One ifornia is that the storms had, on average, moved south. Our big storms usually come from the

is bigger, more damaging surf; the other is the U.S. Army Corps of Engineers, the not-so-delicate government agency brought in to protect cities like Encinitas and Solana Beach from the supposedly harmful impact of the

now coming more directly at our coastline, and they are bigger." Graham's study adds urgency to what has been a perpetual en-In early February, Nicolas In early February, Nicolas Graham, a climate expert at Scripps Institution of Oceanog-raphy, and Henry Diaz, a scientist Diego: what to do about our eroding beaches and bluffs? On the one hand, beach erosion is a Boulder, Colorado, discovered that waves generated by winter storms off our coast have been storms off our coast have been growing larger. They found that in the 1950s the biggest surf at beaches in Encinitas, for instance, might reach 9% feet. Today, the highest waves reach about 13 feet. Graham explained to me, "There have been so many changes in data-eathering techniques over the one hand, beach erosion is a natural process. If left alone, crumbling bluffs and sediment flowing from open lagoons re-plenish the shore with sand. On the other hand, eroding bluffs and narrowing beaches imperil tourists and coastal residents. A woman died two years are bedata-gathering techniques over woman died two years ago bethe years, and we had already neath an unstable Encinitas bluff. convinced ourselves that there and winter storms require emer convinced ourselves that there weren't as many big storms back then as now. So what we did was look as far back as 1948 using the most modern techniques and ran the analysis forward to today. Out of that came all kinds of data, ingency efforts to save teetering cluding data about the climatol ogy of big storms and about wind. We found that the number of big storms increased over those years and that there were more episodes of big waves from December through March. What was interesting for Southern Cal-



south meant we have lost son







gional project that plans to dredge up to two million cubic yards of sand from the ocean floor and pump it onto beaches from Imperial Beach to Ocean-side. That project faced a lawsuit by the California Lobster and

Trap Fishermen's Association

that was settled out of court last

But it's the fact that the cities

But it's the fact that the cities of Encinitas and Solana Beach have invited the Army Corps of Engineers to the coast that has provoked some North County residents and environmental activists. Jim Bond, a two-time

mayor of Encinitas and curren

city councilman, explained to me

why his city turned to the corps "They're doing a feasibility study

that carries on from a reconnai sance study they did earlier in the

sance study they did earlier in the '90s. What we've asked the corps to look at is the fact that our shoreline is in big trouble. We've almost lost Highway 101 on sev-eral occasions. We had that tragic failure when we lost the young

lady. What we've asked the Arm

Corps to do is to take a look at that and see what can and should be done and to see if there is a

ocean, and they're entertaining

some eroding and undercutting in the bluffs — five or eight feet

in depth. It's a guarantee that the

Bond admitted that there has

Solana Beach, and Oceanside. At the time. Davis said that he hoped the money would be used to find innovative solutions to the problem; he did not want to the problem; he did not want to pump sand on beaches only to see it wash away in the next win-ter storm. Also last summer, the California Coastal Conservancy, based in Oakland, approved \$280,000 to retain specialists to study regional sand supply and to the help the San Elijo Lagoon













tor into a huge list of crimes

in Santee, you've got a case of multiple first-degree murder. For that, the prosecutor's dis-

DA's

choice

by a juvenile-court judge.

There would not have been a

direct file in the adult court.

McArdle explains. "What you would have done before Prop 21 is file the petition in the juve-

that he was fit, according to each and every one of the five factors the court has to consider." The factors judges used to consider dealt with the minor's probably end up in adult court.
"I can't think of a juvenile judge or referee that would not order him to stand trial as an adult," prior record, the circumstances of the crime, and his amenability to rehabilitation. McArdle believes that, even if Williams

McArdle says. Still, the final decision would have been a judge's to make, and Fellmeth and other critics of osition 21 believe it should

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chief environmental advocate also told me she has concerns about the corps coming in and taking Draconian measures, "You know about the Army Corps," she said. "People think of them as more bricks-and-mortar, as alas more bricks-and-mortar, as al-ways building things as opposed to preserving them. Once one wall goes up, it increases the need for more. You don't think of the

Army Corps as ever suggesting coastal retreat as a solution." coastal retreat as a solution."
A grassroots group called
Callbeach Advocates has emerged
as the most organized adversary
of the Encimitas and Solana
Beach projects. The group
formed last fall and, according to
lim laffee, one of its three boardmember. "Our concern is that embers, "Our concern is that nobody is looking out for the beach when they're doing these ojects. We want to be the voice for the beach; that's our big thing for the beach; that's our big thing. There are a lot of people looking after other interests, which we feel are important, but we want to preserve, maintain, and restore the beaches, bluffs, and shore environment. No seawalls are built to protect the beach; they're alto protect the beach; they're al-ways built to protect property or some sort of structure. Most of these walls have negative impacts on beaches and on beach access. If you look at the Army Corps's mandate, it's to provide shore protection. Well, to us that means one things to a property owner.

about not having local control of about not having local control of these projects; that's scary."

On January 25, CalBeach took action. They filed a lawsuit against Solana Beach in Superior Court in Vista. "The purpose of the lawsuit is that we don't feel the long-term effects have been studied," Jaffee explained. "Espe-cially in Solana Beach, there has been no adequate environmen-tal review. I mean, 14 projects in Solana Beach have been ap-proved without proper review. That's significant. The city is only two miles long, and a lot of those projects are for more than one

one thing; to a property owner

on the bluff it means something else. We're definitely concerned

W. Scott Williams, another CalBeach boardmember, issued CalBeach boardmember, issued the following statement on the day the lawsuit was filed: "Cal-Beach Advocates believes that the continued construction of seawalls along our coast, without adequate environmental review and consideration of alternatives. will cause severe long-term im-pacts to the bluffs and beaches. Together with our coastal la-goons, our public beaches are the

most precious natural resources we have. Unless action is taken now to preserve and restore them, they may suffer the prover bial 'death by a thousand cuts.' It's not just that seawalls are a vi-sual blight on the public's coastal landscape. Coastal experts say that seawalls can cause a myriad of problems. They say that seawalls placed on a shoreline like

can even cause neighboring bluffs to erode more quickly." Marco Gonzalez is the sandissues chairman of the San Diego Surfrider Foundation, "We're very linked with CalBeach Advo-cates and support their lawsuit," he said. Both Jaffee and Gonzalez told me that their groups also challenge the way that Encinitas

CITYLIGHTS CITYLIGHTS CITYLIGHTS CITYLIGHTS

Army Corps' study. "There has to be equal cost-sharing from the communities that would benefit plained. Some of that money, he said, is grant money that comes from AB 64, a 1999 state-assem-bly bill known as the California Public Beach Restoration Act. In

MUNICIPALITY THE THE

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TOTAL THE THE

sought funding for sand repler ishment and "sand retention de-vices." Members of CalBeach Advocates and the Surfrider Foun-dation lobbied successfully to have any provisions for seawall or other structures removed from the bill. Today the bill is meant only to fund sand-replen

DA's choice

still be that way. Because a judge has the ability to make a decision in, as he puts it, a "fact-rich environment...where all the facts relevant to the kid's rehabilita-

tion prospects can be brought Fellmeth cites lower recidi-

retimen cites lower recidi-vism rates in juvenile cases as a compared to adult cases as a good reason to keep open the option of juvenile court to all ju-venile criminals. The impossi-bility of a unified implementation of trial-as-adult discretion

among prosecutors statewide concerns him. "But the mos concerns him. "But the most important aspect of juvenile court," Fellmeth says, "is it's confidential, which means the kid can rehabilitate himself and not go through life with this big red mark CRIMINAL on his forehead. That's a very big different table. ence. It allows you to start all

over again and not have the Surf's Up stigma attached to you for the rest of your life. We want to rehabilitate them because kids are habilitate them because kids are works in progress, they're not hardened yet. So those of us in children's advocacy would like this decision to be made by a

bluffs will fail sometime, and bluffs will fail sometime, an one of the things that the Arm Corps is looking at is filling tha notch. These folks are adaman in their direct opposition to this type of thing; it's what they call armoring the coast.' There

judge who can hear all of the facts." TRULY FREE CHECKING. KISS THAT MONEY H**ell**

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they say, 'Help, help, the cliff is crumbling. Protect me.' Should we protect them? Let's just let

Environmental experts agree with most of Reingewirtz's opin-ions. Donna Frye, San Diego's mission — disrupted city-coun-cil meetings in Encinitas Reingewirtz, who lives in Carlshad was born in France and sur bad, was born in France and sur-vived the Holocaust. His parents did not. "It's an old story," he said. He lived in Israel for many years before coming here in 1984.

"I am very interested in the environment," Reingewirtz told me. "We have a beautiful county; it's so unique and precious, and it's so unique and precious, and we squander the resources." Talk-ing about the corps, he said, "We think we can control nature, and we should not control nature. We lo things just because we can do t. It's asinine. One of my main concerns is the lagoons, and I feat that their flow is being constricted. Instead of spending money on cockamamie ideas, we should restore the lagoons. We have blocked off all the openings of the lagoons with roads and dams. So what is happening? Well, we have people making a living opening the lagoons. It shouldn't be like this. It should

shouldn't be like this. It should be opening naturally by itself." Regarding the bluffs, Reingewirtz said, "All of this is tied up. It's all connected. Instead of letting the tons of sand filter out of the lagoon, we're spend-ing a fortune pumping sand from the ocean onto our beaches. It is so obvious," Reingewirtz ob served, "that it hardly make: ense to even talk about." Ye wirtz continued excitedly "The cliffs are made of com-pressed sand. We should let them naturally erode: they col-lapse, then we have more beach. If you look at San Diego County we have plenty of cliffs that we let crumble. They put a sign up and just tell people to be care and just tell people to be care-ful. But we are ready to spend so much money in Solana Beach and Encinitas for the simple rea-son that there are expensive homes built on crumbling cliffs.

Reingewirtz is outraged that the cities are spending money on the corps, "They are the ones," he said, "who love to bulldoze and said, "who love to buildoze and put cement around rivers— what I call putting a corset around the rivers. They close ev-erything in, they put up walls. Giving a study to the Corps of Engineers is like making a deci sion to spend money on cement." Reingewirtz believes that the money would be better spent on opening lagoons and bringing the coast back to its natural state. the coast back to its natural state. He also says we should let nature take its course. "These people are such morons," he told me. "They build homes on cliffs that they

ours, which is undergoing long-term erosion and retreat, can cause a gradual narrowing and cause a gradual narrowing and the eventual disappearance of the beach through a process known as 'passive erosion.' They also say that scawalls can increase sand loss immediately by what has been called 'active erosion' and and Solana Beach are funding the

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tion Act, a law not intended to provide funding for structures. "To use that money for any studies that might lead to shore-

zalez told me. Jaffee explained how the cities justify their funding, "They ap-plied for funds from that bill and say that the federal contribution say that the federal contribution will be for the seawall part of the study, and the AB 64 money will be for the sand part of it," he said

tion when it's not supposed to."

Steve Aceti, director of the California Coastal Coalition which sponsored the bill, told me which sponsored the bill, told me that the money is not being used improperly and the people should not fear the Army Corps. "The coalition was formed three years ago," he said, "to put topeople's reaction to the corps. But it's a knee-jerk reaction. This corps district is based in L.A., and they know Californians are sensitive to the environment. I think they are being careful about what they do in North County."

Regarding fears about the construction of retention devices, Aceti said, "The corps has listed

as one of the options that they will explore hard construction, or seawalls. It does not mean that they will do it or that the cities will accept it. It's part of their process. Iney nave to explore the least-expensive alternative. The local sponsor of the project does-n't have to accept that alterna-tive." Aceti also said that money from the restoration act would not be used for construction.

"Yeah, well, he and I have been head to head on that many

Amid this fracas emerges one optimistic voice that promises to make at least some progress on the erosion issue. Scott Ashford, a professor of geotechnical engi neering at the Jacobs School o ring at UCSD, has just an nounced a new \$250,000 proje that will get underway next month. "What we're doing is month. "What we're doing is looking at the mitigation of coastal-bluff instability in San Diego County," Ashford explained. "In the end, we're going to come up with guidelines or a manual that we'll post on the Internet and have available through the coffee We we will be look in the control of the common that the com our office. We are going to look at the effectiveness of different kinds of stabilization techniques, and we will consider cost and the impacts on the beach environment. You can't just look at sta oilization alone; you have to look at the whole picture, from visua impact to sand-replenishment is impact to sand-repensionent issues. It's a huge can of worms.
What we want to do is give everyone who does this kind of
work the information to make
an educated decision. We want
to move past the cycle of waiting until it's an emergency and the until it's an emergency and then taking emergency action. If we give people options up front then they can take softer preventive actions. We're also trying to eval-uate if putting in a seawall at the base of a cliff does anything to slow down erosion at the crest of the cliff."

Though Ashford doesn't en-

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dorse Reingewirtz's suggestion that we let houses crumble into the sea, he wants to explore al ternative solutions to bluff ero son. Ashford said that some dif-ferent, low-cost approaches might be placing more restric-tions on landscaping, irrigation, and ground water practices. "Some of the plants that we use along the coast actually make matters worse," he said, "and matters worse," he said, "and some studies show that irrigation adds up to six times the normal rainfall an area would get." He added, "Stabilizing the cliffs in San Diego County is a huge ex-pense. We need to approach this with all the facts, and we need to come un with a solution that. come up with a solution tha takes into account the impact of whatever we do on the rest of the state and the people that use the beach. In the end, certainly ev-

beach. In the end, certainly ev-eryone won't be happy."

Jaffee agrees with Ashford on that point, He's been in contact with Ashford, and he told me that he has concerns about his study. "The problem," Jaffee said. "is that his study focuses on the bluffs, and we've been saying all along that it's the beaches that

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Are people's birthdays distributed evenly throughout the year, or are there clumps of birthdays in certain months?

- Mark Holmes, Del Mar Heights

ATTHEW

Birthdaywise, we're a very clumpy country. Mostly we're busy birthin' in August, but July and September aren't far behind. If you count back on your fingers, that means we're busy doing something else around the year-end holidays and the cold months. This is the standard explanation for the summer rush If you look at the statistics. February is the month with fewest births, but of course we only

rush. If you look at the statistics, February is the month with fewest births, but of course we only
where a 28-day window of opportunity then, so that's sort of an artifact.
Things are quietest on the perinatal front from November through January, probably because,
from February through Apral, we fe talling askeep in front of the TV after all that holiday humping.
And these are broad trends; from year to year, variations can occur.
According the Hallmark cand folis, we average 700,000 birthdays every day. They also say the
marker for birthday cards for centenarians has grown tenfolds in the last 40 year, 108,000 periph
folish. And of they right that every brithday goy or gall gets an average of eight cands and four presents. I want to know who's been getting my share every year

Just a quick question (3, actually):
What purpose does 'gleeking'' serve? Where is the word derived from? And do you even know what I'm
talking about!

As if things weren't crazy enough around here, we're wearing rain ponchos all day, and Grandma

now — Hey, Math, how is this possible? You lift up your tongue and spray salwa? Tell me more!
You know how sometimes, expecially when you get a yawar natze, and you bust out in a big old your jaw and mouth have dozens of muscle, and sometimes you! De doing some mouth thing and hit just the right combination and you! Il squeeze the duets that run out of your sulpingual salvary glands. Ordinarily the ducts just at there passive file the state pipes while the glands coze out salva to keep our mouths juic; Squeezing them forces the salva out in a spray; we can't gleek again until they retfil.

tney renu.

So to answer your "what's the purpose?" question, there's no purpose. At least not physiologically.

Sociologically there's no real purpose either, I guess, except to amaze your friends and gross them
out and get lots of laughs. Where the word comes from is probably unanswerable. But of course,
that won't ston.

out and get lots of laughs. Where the word comes from is probably unanswerable. But of course, that won's top me.

"Gleeking" is a word you'll find in a couple of Shakespeare's plays. It's been around in print since the 1908. Consider Henry V, Act 5, Scene 1 — "I have seen you gleeking and galling at this gentleman twice or thrice." What it meant in Bill's time was teasing or tricking or making fun of smoone. ("Calling" is a harsher from of teasing, more like harassment. Even though there's some vague similarity between gleeking in the 16th Century and gleeking today, it's unlikely that the old word is related to the 20th century fad. There was a cartoon character named Gleek on the popular Superfriends show, but kisk discovered gleeking long before the cartoon that are larvavers, so no help there. Where the name came from is as much a mystery as why anybody would bother to learn to

The Big AS:

How come when we breathe in, you can smell odors, but when you breathe out through your nose you cannot? Do the odors we smell while breathing in disappear in some odor disposal plant, or do the odor sensors only work in one direction?

The same highly skilled medical professional who unrayeled the mysteries of gleeking tells us that the same fighty source mental processional with threaten the mysteries to greeking feat us tund-tunded to the procession of the processio anyway, if no one can smell it, so she pours on more. Also, the air we inhale gets mixed with air alread in the lungs, the scent gets diluted, and is exhaled in several breaths, not just one.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P. O. Box 85803, San Diego, CA, 92186-5803, or fax your questions to 619-231-0489, or e-mail to heymatt@cts.com via the Internet.



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SportingBox By Patrick Daugherty

Better Than O.J. Simpson

ately an odd, unnatural feeling has invaded the fleshy temple I call home. My chakra is occupied by a new vision — one of hope, optimism, midnight bonfires on the beach, Sunday dinner at Grandma's, bare-chested children dancing 'round a lawn sprinkler, and the unexpected acquittal of a felony weapons

charge.
Only last month, said chakra felt like a pair of pants three sizes too small—although that's not quite right; I'm neglecting the added dimension of self-loathing and futility. Spend a lost weekend in El Centro with an old girlfriend, and you'll know what I

mean.

This shocking spiritual reformation is due—thoke-gusp-choke—to the San Diego Chargers, who, against enormous odds and their own history, made themselves into an NFL football facum on Friday last. For the first time since Bobby Beathard was fired, the Chargers did something right.

I'm not going to say team executives made creative move or an unexpected one. But a creative move or an unexpected one. But 1 will say, signing Doug Flutie was smart, smart, smart. He's going to win four or five games next season and for the first time in a dog's life, the Chargers will be fun to watch. Sure, part of landing Flutie was luck and habit; there are two recent Buffalo transplants (John Butler and A.J. Smith) in the Chargers' front office. When Flutie was waived they knew who to call and what to say. But at this point (1-15), who cares about that?

Buffalo made the correct move by choos-Buffalo made the correct move by choosing Rob Johnson, 27, as their starting quarterback and by doing so saved \$5,000,000 against their salary cap. The Bills went with a younger, bigger, stronger, and less able quarterback on the theory that Johnson would improve; Flutie, 38, was well along on his inevitable downhill run. You can't argue with that.

The fact that Flutie is a gentleman and lifelong underdog who made good — not once or twice, but a half-dozen times or more and was responsible for selling enough tick-ets in Buffalo to save the owner's ass, gets him one atta-boy and one "Let's do lunch

him one atta-boy and one "Let's do lunch sometime." Buffalo made themselves a better team by firing an aging player and the intense, divisive quarterback controversy that went with him.

On the other hand, San Diego made themselves infinitely better. The Changers are universally known as the worst team in the NFL, particularly pathetic at the positive control of the particularly pathetic at the positive to the positive process of the particularly pathetic at the positive to the positive process of the particularly pathetic at the positive to the pathetic pathetic pathetic process of the pathetic pat Bay for \$100. Within hours, the Bucs real-ized who they had and are rumored to be in negotiations with Dallas, hoping to trade Leaf for breakfast at Burger King and park-

ing change.

Follows is a list of San Diego's recent quarterbacks. Read 'em and weep. Ryan Leaf, Moses Moreno, Jim Everett, Jim Harbaugh, Erik Kramer, Todd Philcox, Sean Salisbury, Casey Welson, Craig Whelihan... There are more, but my chakra won't allow

True, nine times out of ten, buying an

aging MVP doesn't work. We can start with our own Chargers, who bought Johnny Uni-tas, on his last legs, in 1973. Unitas played five games and moved on. Or O. J. Simpson. The 49ers traded their 1979 first-round draft pick for his services. Simpson played two injured, unproductive years. A similar fate met Y. A. Tittle, Kenny Stabler, Sonny Jor-

met Y. A. Tittle, Kenny Stabler, Sonny Jor-gensen, Jim McMahon, Joe Namath . . . The list is long and sad. But like anything else, every once in a while it works. Regard Joe Montana and the Kansas City Chiefs. Montana missed most of his last two years with the 49ers due to an elbow injury and a back injury. He was shipped to Kansas City in 1993 and promptly an eroow injury and a back injury. Fire was shipped to Kansas City in 1899 and promptly led them to the AFC Championship game. The Chiefs squeezed one last great year out of Joc Cool. The bet here — and I agree with it — is that the Chargers can get two years out of Fluttie.

The Vegas Line

Favorite	Spread	Under	Underdog
Saturday			
Birmingham	6	36	LAS VEGAS
Memphis	2	34 1/2	NY/NJ
Sunday			
LOS ANGELES	2 1/2	41 1/2	Orlando
CHICAGO	Pick 'Em	34	San Francisco

XFL East XFL West

The man has pedigree. All-everything at Natick High in Massachusetts. Won the 1984 Heisman Trophy while playing for Boston College. Drafted by the L.A. Rams in '85 but took better money and played for the USFL's New Jersey Generals. One seathe USFL's New Jersey Generals. One sea-son there. Then he played five games for the Chicago Bears and onto New England for 2 1/2 seasons, and then was bounced down to the CFL. He was that league's Most Out-standing Player six times. He led two teams to three Grey Cup titles and was MVP in every championship game he played, Buf-falo picked him up in 1998. He was voted to the Pro Bowl and named NFL Comeback to the Pro Bowl and named NFL Comeback Player of the Year by the AP

Player of the Year by the AP.

Number 7 can still play (21–9 as a starter for Buffalo), although he's not as quick or as strong as the Flutie of 1998 was. Still, at 38, he's the best Chargers quarterback since Dan Fouts. I can live with that.

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SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

St. Spyridon Greek Orthodox Church University Heights ***/

Liturgy... Music

cantor choir. Snacks....

Flowers .

Architecture Friendliness

Denomination: Greek Orthodox Address: 3655 Park Boulevard, 619-297-4165 Year founded locally: 1924 Senior pastor: John Kariotakis

Congregation size: 600 families Staff: not available Church school enrollment: 120 Annual budget: not available Weekly giving: not available Singles program: no Diversity: predominately white, some Eritrean Dress: dressy Services: Sunday, 9:00 a.m.

Around 9:00 a.m. on Sunday morning in St. Around 9:00 a.m. on Sunday morning in St. Spyridion Greek Ortheolos Church, light from a big round southern window filters through clouds of incense. Dozens of candles focker before come. The psalles, cantors, are deep into orthos, or Matins. The cantors voices rise and fall around a single note droned by the join. a man who functions as the cantors' helper Unlike the Western-sounding Slavic Orthodox melodies, the Byzantine are something you'd hear in a synagogue or

special second to a second to a second to a second to a second to the second to the Helienstic works, but its Semini, roots are

In the Greek Orthodox Church, you don't play around with don't plas around with the liturgs, "cantor John Kanterakis told me. "That's why we're Orths-dox Every now and then a priest might try some-thing funny, but when the archbishop hears about it, he puts a stop to it immediately. Our

liturgy, its traditions, an central to our faith." Just about every square inch of St. Spyr square inch of St. Spyri-don's baroque sanctuary reflects a Greek Ortho-dox tradition or precept. Even small litungical ges-tures carry meaning. At one point when cele-brating the Eucharist, Father John Kariotakis. lifts the cloth covering the Gifts and while holding

Carls and white holding it up, nggles it slightly. This, he later told me, symbolizes the Holy Spirit descending like a done upon the Giffs.

Greek Orthodox tradition requires that the presence and the control of the riest sing - not speak or chant the liturgy. St. Spyridon is fortunate: Father Kar iotakis has a beautiful voice. (And what hapsiotakis has a beautiful voice. (And what hap-pens if a Greek Orthodox priest can't sing? "Well." Father Kariotakis sighed, "you're in trouble." Cantor Kanterakis told me, "Go to L.A. where there are more Greek Orthodox churches. You!ll hear a wole range of priests. Some, like Father Kariotakis, are very, very good, and others, well, ult, they're not so talented.") Despite the liturgy's formality, people move

around in Orthodox sanctuaries more casually than people might in a Protestant or Roman Catholic Church. Also, because the liturgy is so long, a fair number usually arrive late. Last Sunday at St. Spyridon, people were still arriving during Communion.

during Communion.

Father Kariotakis has worked around this habit by moving his homely to the end of the service.

"I think it's important," he said, "for peo-

ple to hear the message. And especially on a Sunday like today, I don't want my message to interfere with the solemnity of the liturey." Last Sunday, he spoke about the shootings

in San Sunday, the space about the shooting.

The mit to be prefictly dear, For mine years.

The mit to be prefictly dear, For mine years.

The mit to be prefictly dear, For mine years, and the strength of the strength of the strength have stood before you. Eringing the Word of God. At times, I have addressed social issues. However, the Church and timesage belong to everone. The Church animothe placed is deologically. My mostism in what I'm about to say is mit be spirit of Christ, and cannot be sudged as liberal, constants in what I'm about to say is mit be spirit of Christ, and cannot be sudged as liberal, constants in what I'm about to say is not be spirit of the strength of

you by your parents, grandparents, and great grandparents. Do not consider these things a antiquated, or useless, or not part of the mod antiquated, or useless, or not part of the mod-ern world. When we reise our traditions and faith, we have results like we saw last week. "Our tradition tells us that we are created in the image and like-ness of God. Unless we control lines."

experience the message of salvation. We will never realize the sanc-tity of human life. The great importance of the great importance of the life God has given us. Every life and every soul is of equal importance to God.

We must understand, teach, and pass on to our children that marriage is blessed by God and that marriage God and that marriage is for life. Our purpose is not to endlessly gratify ourselves. We must understand and teach our children that life is indeed self-sacrifice. That true pleasure and true meaning come from selfsacrifice. Unless we live and communicate this

we will see things like what happened in Santee. "As parents and grandparents, we must recognize our respon-sibility and our failure. We take our children to sporting events, to event with entertainment filled with every kind of violence. But church come

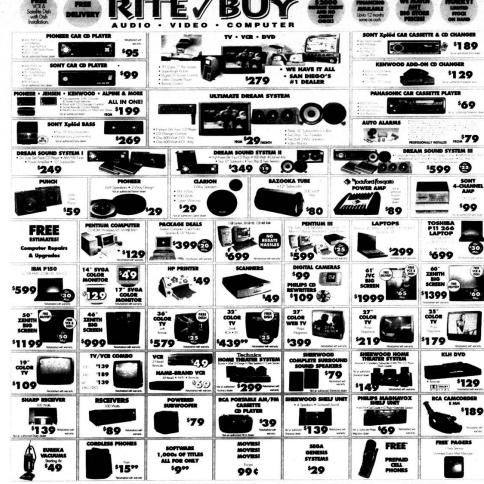
last. We surrender to the culture around us. To iast. We surrender to the culture around us. To the children's desire for 'fun'.

"Not everything has to be fun'. Who taught them that everything has to be fun'. When church becomes intolerable, when God is untouchable, we become desolate and disappointed.
This is especially true in a culture that cel-

ebrates only the winners. There is no place for we not born tall, witty, handsome, or smart, nor

we not born tail, with, nandsome, or smart, nor the shrewdest businessmen. Violence is held up as a virtue. And especially when the murderous instrument is so available, of course violence is the expectable result. "It is time for us to sacrifice, to acknowledge our responsibility and failure. Time to re-omize marries was resulted and failure. ognize marriage as sacred and family as the nest which God has blessed. Time to recognize, 'I will do whatever is necessary to communicate God's message.' Time to realize our Christian-ity. Time for us to follow even a meager percentage of what God has taught."

-Abe Opinca



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Dear Readers,

Last week I printed a letter from a man in the throes of a raging midlife crisis. He wrote about feeling achey and creaky. Desirable women now treat him as though he's invisible. He finds himself preferring quiet pursuits to rowdy ones. "Help, I'm 43 approaching 83," he complained. This week's column begins with a continuation of last week's response to him.

Dear Fading.

A midlife crisis is a painful struggle that has its onset during what Congreve called "The noon of life," when we realize the fact that we will someday no longer exist. Theoretically, we know we're born to die, but we cannot usually bring ourselves to believe it till our own bodies begin to fail in perceptible ways. You have to treat yourself tenderly now. Give yourself time to figure out how you are going to happily and brayely conduct the second half of your life. without being crushed by the knowledge that the fun won't go on forever. Bette Davis's oft-quoted observation that getting older isn't for sissies comes to mind. Make sure that there are gains as you age, so that from the time you are 40 onward your existence doesn't just feel like a catalog of losses. This requires creativity and philosophical toil. Periods of soul-searching about what you really want in life and how to get it may be in order. Cultivate your noblest appetites and then do your best to satisfy them. The things you held dear when you were 20 might not be the things you value most at 60, 70, 80, or the century mark. For me, a per son who's Methuselah compared to you, it's important to know that I'm always learning. That helps me feel vital and part of the world. The life of the heart and the mind become more important as the body begins to grow balky and quirky. Travel helps me too, to feel stimulated, wonderstruck, and grateful to be breathing. But everyone has to find their own solutions according to taste and temper. Some days it's an exhausting battle at best. Each phase of life has its challenges and rewards. don't you think? You couldn't pay me to be 13 years old again, speckled with acne and buffet ed by waves of hormone-induced despair. Talk to friends about your grief and confusion. I think you'll find you have a lot of company. Commiserate, Study, Play, Seek any kind of and others. Argue with God. Find ways to be of use to other people, especially those younger than you - they are so bewildered and unmoored. Francis Bacon has an essay on Beauty, in which he quotes some Latin philosopher as saying, "The autumn of the beautiful is beautiful." Can you find ways to make that true

in the kingdom of your daily existence? Readers, do you have any tricks for dealing with the slings and arrows of growing older?

Dear Aunt Trudy,

I'm a divorced mother of a precocious seven-year-old boy. His father and I get along fairly well and usually agree on major child-rearing decisions. We have joint custody of "Tim." "Dan," my ex. wants to protect Tim from knowledge of things that might frighten him. With all these school shootings in the news lately, I thought it would be appropriate to have some dialogue talking about it, and I thought he might have questions or concerns. And I had a few things I wanted to say to him about these awful events. But Dan says Tim is too young to discuss such matters. He hides the newspaper when stories of this type appear. Once Tim brought the subject up and Dan's only response was, "You are way too young to worry about that kind of thing." A cone of silence descended. Am I wrong to want to talk with Tim about this admittedly scary topic? Dan says we should steer Tim in less morbid conversational directions

CONCERNED DEL MAR MOM

Dear Concerned,

If Tim is bringing the subject up, he deserves to be listened to carefully and spoken to with love. Sweeping the subject under the rug doesn't help anybody. If there's anything that gets kids fixated on a subject. it's the idea that they've found something adults are keeping secret or are afraid to talk about You will have to be very sensitive about Tim's fears, because it's important that he feel safe at school, and that feeling of security is seriously compromised by the terrifying events in question. Your husband is fearful of the subject. as many parents naturally are when they contemplate the chaos that is today's world, a chaos their children must learn to navigate.

Write to Aunt Trudy c/o the San Diego Reader, P.O. Box 85803, San Diego CA 92186-5803: call her at (619) 235-3000 ext. 413; fax her at (619) 881-2401; or e-mail to trudv@sdreader.com

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Water and Heaven

Now, 80 years later, the visual and performing arts in San Diego have a \$10 million budget administered by the city's Commission for Arts and Culture, and public funding of private tributes is rare. In place of this, the commission favors insinuating art into civic construction projects — fire stations, street medians, libraries, wastewater-treatment plants, parks, pump stations, roadside retaining walls — by dedicating a percentage of the building cost to art. They also provide matching funds for town councils with art plans for their neighborhoods.

With several projects in the works at any one time, it's difficult to pin-point San Diego's newest public art. But one recent example is the second Dairy Mart Road bridge across the Tijuana Estuary, near the water-reclamation plant in San Ysidro. The design commission was awarded to local sculptor Ellen Phillips, (Robin Brailsford was the artist for the first Dairy Mart bridge, farther to the west.) From the outset, Phillips worked with the contractor's civil and structural engineers to influence the overall design.

Not everyone was pleased to have an artist around, according to Phillips. It took some time to establish — sometimes demand a bit of give-and-take with engineers used to wrestling with practicalities and project budgets and deadlines. They were anticipating a standard, fast-and-serviceable narrow slab bridge with perhaps some decoration added by the artist. But as Philips saw ii. "The bridge had to fit the site, the valley. It had to be wide and low, because the landscape around it is low. And as I saw the project, it was all about water, so we needed to tie it to the water and the land."

In one of her first meetings with the engineers and project managers, she asked them to draw a line or shape that to them was a symbol for "water." Eventually, one of them ventured a simous line of gentle curves. The line was prodded and manipulated to fit he laws of physics and the demands of art, yielding a basic design that is commonly known to engineers

as a haunched bridge. Some of Phillips's wish list fell to construction codes or budget constraints, but in the end, she says, the collaboration of artist and engineer produced a beautiful bridge that is linked to the site and invites people to sit and enjoy the environment. The decorative work on the bridge is actually assembled from standard railing and fencing used in any road project.

Approaching the Dairy Mart bridge from the north, the sky-blue fencing is hardly noticeable beyond the trees. The landscape opens out at the riverbed, with scattered orange poppies and small yellow sunflowers. To the east is farmland in large squares of intense green; to the west is the estuary's dark gray-green marsh scrub. The hills of Tijuana to the south spill pink and blue houses down to the rusty border

Story continued from page I

At each end of the west side of the 1000-foot bridge are decorative blue fences, each comprising four connected panels about 7 feet high. The body of each panel contains wide-spaced diagonal bars arranged to produce a chevron effect. Each panel is topped with a running wave pattern and an arc enclosing a series of sunlike symbols. Between the two sets of panels is a swath of 11/2-inch chain-link fence that runs along a 6-foot-wide pedestrian walkway. At four intervals the chain-link is interrupted by semicircular viewpoints with curved benches. All the metalwork on the bridge is the same shade of clear blue.

shade of clear blue.

To select just the right shade, the artist spent many hours at the bridge site with color chips and swatches, examining them in the local light and against the land-scape. According to Phillips, she saw the bridge as an arc between the water and heaven, between the sky and the estuary. She wanted a color that would enhance that connection. Because "public art has to tie.

to the site," in Phillips's opinion, she researched the history of the area and assembled text descriptions and photographs of the famous flood of 1916 that washed away area homes and farms. These are reproduced, along with topographic maps of the watershed area, in etched black granite panels embedded into the benches. They are bordered with symbols from meteo rology and ancient and modern lariguages that stand for rain, floods, and water. "The bridge was finished a year and a half ago," says Phillips. "But these panels to complete the project were only installed a few months ago. Sometimes the finishing details get lost in the system once the basic work is done.

If the city's paradigm for to produce a remarkable work of fine art, it does place art at some surprising public aites. And as Phillips says, it helps to subtly educate people about how color, design, and imagination enhance public life.

— Linda Nevin



Dairy Mart brid



people tell librarians they are just beginning to research their family history and ask what sources are available. Many research sources exist locally, and to facilitate the research process, I have compiled some of them into this article. What follows is a list of libraries, archives, historical societies, and government entities that have records, books, photos, manuscripts, or other items of genealogical interest.

Pedigree Chart

Before beginning your research, it would be good to follow two steps. The first is to fill out a pedigree chart like the one shown on page 28. The pedigree chart is valuable because, if filled out properly, it provides a road map of what a researcher knows about his family and what he needs to find out. Above all, family-history research is a study of people and locations. If you don't know the names of your great-grandparents or where they lived, you will have a hard time researching them.

On the pedigree chart, you will see lines for individual names, and the lines are numbered so that I can explain the chart. The best of all worlds for a researcher is to have the chart filled out with each person's full name and the dates and places of birth, marriage, and death.

Write your own name on line 1 of the chart, On line 2, place your father's name, and on line 3, your mother's name (maiden name only). The me of your father's father goes on line 4, and your father's mother on line 5. Place the name of your mother's father on line 6, and your mother's mother on line 7. On lines 8 through 11, fill out your great-

grandparents on your father's side, and on lines 12 through 15, your great-grandparents on your

If you have birth, marriage, and death information for each individual on lines 1 through 15, you have come a long way toward starting your family-history research. The information you cannot fill out becomes the information you must discover through additional research.

Talk to Relatives

The second step is to talk to relatives about ques tions raised by your pedigree chart. Contact any relatives who have information about your family, and if someone has kept the family papers, tape record an interview with that person to get information that might never be available to you again once he or she has passed on or left the area. I can not stress how important this step is, for valuable family information is lost forever with the passing of key people.

I will not get into the topic of adoption, as it complicated and depends upon state laws and the availability of records. Suffice it to say, adoptees

are finding their birth families all the time, if necessary by using search services.

Research Sources in San Diego

After you have constructed your pedigree chart and talked with relatives, the next step is to begin your research. This article, for the most part, is limited to research in San Diego, but at the end of the article, I point out sources that will help you to conduct research in other locations.

Books on San Diego History

When researching families in San Diego, it is a good idea to learn a little about local history William Smythe's History of San Diego, 1542–190 contains a comprehensive discussion of the set. tlement of San Diego from the earliest times to the beginning of the 20th Century. The book has a chapter on early Spanish families and one on early American families. Copies of this book and of an index to it are available at the California Room of the San Diego Public Library, at 820 E Street in downtown San Diego.

For a wonderful source about the various his torical periods of San Diego, read a series of books by Richard Pourade. The titles of the books in this series, along with the historic periods they cover, are included in the sidebar on page 30.

If you are interested in information on the Rancho Period, get the book by Cecil Moyer entitled Historic Ranchos of San Diego, available at the library and at the San Diego Historical Society.

For the development of downtown, or "New San Diego" as it was originally called, the best book is Elizabeth C. MacPhail's Story of New San Diege and of Its Founder Alonzo E. Horton. MacPhail covers approximately 1850 through 1920 and discusses the development of an area that competed for prominence with Old Town, and eventually won out. A copy of this book is available in the California Room and in the History Department at the downtown library and is also in the archives and for sale at the San Diego Historical Society.

The San Diego Historical Society publication Journal of San Diego History has many articles of interest on local people, communities, and events. For example, an article by Dr. Iris Engstrand and Thomas L. Scharf in Volume XX, Winter 1974, discusses Rancho Guajome, the home of historic figure Cave Johnson Couts. Another example is Volume XXXVI, Spring/Summer 1990, dedicated to the Marston House. A short genealogy of the Marston and Gunn families is included.

For a good overview of Old Town, read Orion Zink's "Places and People in Old Town" in the Journal of San Diego History, Volume XV. Winter 1969. Zink interviewed several early residents of Old Town who remembered where houses stood and who lived in them. Maps are provided. The families discussed in this volume are the Bandinis, Estudillos, Machado-Silvases, and Machado-Stewarts.

The San Diego Historical Society has many issues

of its Journal of San Diego History available for research and/or for sale at its archives in Balboa Park and its museum on Presidio Hill. Additionally, Journal of San Diego History articles are available for research purposes at the California Room of the public library downtown, and early volumes are available at the San Diego Genealogical Society library in El Cajon.

Histories of the city and county often contain biographies of individuals, including ioneers of outlying communities like Spring Valley and El Cajon. A list of some of the books is included in the sidebar on page 32. Check with libraries and historical societies in the community in which you are interested for additional books.

Famous Individuals in San Diego History

Some of you descend from individuals well known in San Diego history. There are books about historical figures at the San Diego Public Library and the San Diego Historical Society, so visit these locations and check their card catalogs. Or search the catalog of the public library online.

Theses are another source of inform tion about well-known San Diegans. A list of theses at local universities was compiled by mes Newland and presented in a Journal of San Diego History article (Summer 1993) entitled "A Preliminary Checklist of Master's Theses and Doctoral Dissertations on the History of San Diego." The article notes all theses and dissertations completed up to 1993 at the University of California San Diego University of San Diego, United States International University, and San Diego State University, plus some theses from the University of California Los Angeles and from on or two other locations. The staff at the San Diego Historical Society is continuing to update this list, but there are probably additional theses and dissertations available at the above-named schools for the years following

Historical Site Board Reports

Homes of famous people often become historical sites. When the City of San Diego His torical Resources Board considers a site, a report is made to justify the historical designation. The reports include the name of the

site, location, current and original ownership, original use and period (such as "Early American Period"), physical details of the property, a summary of its historic significance. a map showing site location, and photographs of the property, along with other supple

Copies of the reports are kept at the San Diego Historical Society research archives. The originals are housed at the City Administration building in downtown San Diego The Historical Site Board message center number is 619-235-5224

San Diego Pedigree Charts

Four locations in San Diego have pedigree charts donated by descendants of San Diego families. The Family History Center has two such books, the first entitled Early San Diego and

California Families, Volumes I and II. Pedigree charts for the following families are in these two volumes: Altamirano, Alvarado, Ames, Arguello, Connors, Cota, Couts Dominguez, Estudillo (in Volume I); Horton, Lopez, Machado, Pico, Pio Pico, and Serrano (in Volume 2). The second book, San Diego Pedigrees, has about 500 pages of

pedigree charts and a 26-page index

The San Diego Genealogical Society requests that new members donate a pedigree chart tracing four generations of the fami-lies they descend from, and these are arranged alphabetically in file cabinets and noted in a card catalog. In addition, the society has a book with pedigree charts for early San Diego families. It is located with the other California nia books in their library

Pedigree charts and other information about early Old Town families can be viewed at meetings of the Old Town Descendants. Their website is www.ot-boot.com/descendants.htm. They can be contacted by e-mail at Snelling49@aol.com or through Old Town State Park, at 619-220-5422.

The Biographical Files at the San Diego Historical Society (discussed shortly) often include pedigree charts, and the charts can be downloaded from computers at the Family History Center (discussed at the end of this article). Generally the computers are useful only after you have traced your family back several generations, for then you are more likely to connect up with research done by others. Work done by others, however,















How to Do Genealogical | Research in San Diego

MAJOR FAMILY HISTORY RESEARCH LOCATIONS IN **SAN DIEGO**

We now come to a listing of major research locations to visit for family-history research in San Diego. Some locations contain only one type of record; others contain a variety. It is wise to make a plan when visiting the latter locations to get as much as you can from your trip.

San Diego Historical Society

Mailing address: P.O. Box 81825, San Diego 92138. Phone: 619-232-6203. Archivist John Panter, ext. 124. Assistant archivist Dennis Sharp, ext. 123. Curator of photos Greg Williams, ext. 127. Archive hours: Thurs day through Saturday, 10:00 a.m. to 4:00 p.m.; closed in August. The bookstore is open Tuesday through Sunday, 10:00 a.m. to 4:30 p.m.

The Historical Society's Internet address is edweb.sdsu.edu/sdhs/

The San Diego Historical Society archives are located in the Casa de Balboa on El Prado. just west of the Reuben H. Fleet Space The ater, in Balboa Park, The Historical Society's genealogical resources will be discussed more fully below under Specific Genealogical Records Available in San Diego.

At the archives, there are two card catalogs and a computerized catalog that contain many citations to individuals, county histories, journal articles, oral history inter views, and other source materials.

What's in This Story Census Records

Pedigree Chart Talk to Relatives Research Sources in San Diego Books on San Diego History Famous Individuals in San Diego History Historical Site Reports San Diego Pedigree Charts

Major Family History Research Locations in San Diego

cations in San Diego San Diego Historical Society San Diego Public Library San Diego Family History Center San Diego Genealogical Society Public Records San Diego County Public Law Library Congress of History of San Diego

Imperial Counties

Specific Genealogical Records Available
in San Diego
Birth Records
Naturalization Records
Neiphobrohod Records and Maps
Military Records
Marrage Records
Dworce Records
Doucce Records

Occupational Records

Fort Rosecrans National Cemetery Glen Abbey Cemetery La Vista Memorial Park El Cajon Cemetery Further Research Outside San Diego

Voter Registers

City Directories

Newspapers Church Registers Property Records Tax Records Civil and Criminal Records

Death and Burial Records

Presidio Hill Cemetery El Campo Santo (Old Town) Protestant Cemetery in Old Towr Calvary Cemetery (Pioneer Park)

Greenwood Memorial Park and Mortuary

Holy Cross Cemetery and Mausoleun

Mount Hope Cemetery Cypress View Mausoleu

Home of Peace Cemetery

Probate Records/Wills

Coroner Records

Mortuary Records

Cemetery Records

Two of the most important genealogi cal sources at the Historical Society archive are the Biographical Files and the Vertical Files. (A vertical file, according to Webster's, is a collection of pamphlets, clippings, and ephemera.) The Biographical Files contain over 260 notebooks of newspaper clippings arranged alphabetically. The Vertical Files contain 1300 folders of clippings on over

Monday thru Friday 10:00 am to 6:00 pm - Saturday 11:00 am to 4:00 pm - Visa - MasterCard - American Express - Discover - New cus

700 subjects, arranged alphabetically. Both collections are continually updated by Historical Society staff and volunteers.

The main publication of the Historical Society is the Journal of San Diego History. In 1975, the society published an index to Vol umes 1 through 20 (1955 through 1974). It can be purchased for \$4.00 at the Historical Society bookstore. An index to later volumes

has not been published but is available for use at the archives.

Two other guides are helpful in negotiating the Historical Society's collection "Local History Materials in the Research Archives of the San Diego Historical Society," by Richard Crawford and others, which appears in the spring 1991 Journal of San Diego History; and A Guide to the San Diego Historical Society Public Records Collectic also by Richard Crawford, published in 1987 and available in the bookstore for \$1.00. Descriptions in this article of the Historica Society's collection are taken from the lat-

ter guide. The San Diego Historical Society photo collection, located adjacent to the archives is the largest collection of its kind in the city. It dates from the 1860s to the present and now totals approximately 2.5 million images The collection includes photos obtained from families, from commercial and amateur photographers, and from local newspapers. Included in the collection are images of

people, landmarks, architecture, and historic events, plus negatives of photos that appeared in San Diego newspapers. The collection has been described in a special ediion of the Journal of San Diego History (Volume 44), Spring/Summer 1998, entitled "Guide to the Photograph Collections of the San Diego Historical Society," by Gregory Williams, photo curator, with wonderful descriptions of the core collections and of photograph albums donated by people over the years. The guide can be purchased from the Historical Society for \$14.95. It is fully indexed, allowing you to determine if your ancestors

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The main branch of the San Diego Public Library is located in downtown San Diego at 820 E Street. The hours are Monday through Thursday, 10:00 a.m. to 9:00 p.m.; Friday and Saturday, 9:30 a.m. to 5:30 p.m.; and Sunday 1:00 p.m. to 5:00 p.m. Phone numbers for individual rooms at the library are 619-236-5834 (California Room and Geneal ogy Room); 236-5835 (Newspaper Room) and 236-5820 (History Department).

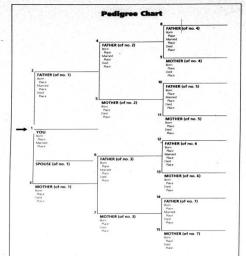
The card catalog of the San Diego Public Library can be accessed online at www.ci.sandiego.ca.us/public-library.

The Newspaper Room, California Room, and Genealogy Room are adjacent to each other on the second floor. Information will be presented about the holdings of these collections under the heading Specific Genealogical Records Available in San Diego, below If you come across an "RCC" designation in a call number when researching a book at the library, it means the book is in the California Room. An "RGY" designation means the book is located in the Genealogy Room.

The California Room houses a number of file cabinets filled with newspaper clippings and excerpts from magazines and jour-nals. Look here for citations to individuals, locations, historic sites, or events. A ring binder lists the subject headings in the file

The California Room has an old card catalog with names of people and citations to journal articles and book biographies about them. The card catalog also covers many subjects, events, and little-known locations around an Diego County. There are city directories for various years from the late 1880s to 1984. a marriage index on microfiche covering the state of California for 1960 through 1986. and a death index on microfiche covering

the state of California for 1940 through 1995. If you are unfamiliar with the California Room's collection, read Mary Allely's article "Local History Materials in the California Room of the San Diego Public Library,' Journal of San Diego History (Summer 1991). Allely is a former California Room librarian.



The Newspaper Room contains microfilm copies of the major newspapers in San Diego. This is one of the best places in the city to view microfilms, for there are a number of readers available and three of them can photocopy articles. In the California Room, there is an index to newspaper articles for selected years, which will be discussed under the Newspaper heading below. Additionally, articles from the San Diego Union, Evening Tribune, and Union-Tribune are now avail able on computer in the California Room for

1984 to the present (with a two-month time lag).

The Genealogy Room contains a few books on San Diego history, including county histories and printed census returns. But works on San Diego are for the most part located in the California Room and in the History Department. For more information about the Genealogy Room's holdings on other states, see the last paragraphs of this

The History Department, on the first

floor, has books on California and San Diego history, accounts of individuals, and histo ries of communities surrounding San Diego, such as El Cajon, Ocean Beach, La Jolla, Spring Valley, Coronado, and Chula Vista.

San Diego Family History Center

This facility has some San Diego reference works and also a number of computers to do research on earlier generations of your family, which will be discussed at the end of this article. The center is located at the Church. of Jesus Christ of Latter-Day Saints building, nearly adjacent to National University in Mission Valley, off Fairmount, at 4195 Camino del Rio South, San Diego 92108, and its phone number is 619-584-7668. The hours are Monday through Saturday, 9:00 a.m. to 5:00 p.m.; open Wednesday and Thursday nights until

Books on San Diego history at the Family History Center are noted in the sidebar on page 36, and other citations to books are listed under Specific Genealogical Records Available in San Diego, below. Many of the publications of the San Diego Genealogical Society are housed at the Family History Center. and they will also be discussed below under Specific Genealogical Records Available in San Diego.

San Diego Genealogical Society

This is the major organization for genealogical research in San Diego, and it has a large and active membership. Its mailing address and the location of its genealogical library is 1050 Pioneer Way, Suite E, El Cajon 92020. The phone number is 619-588-0065 (answer ing machine), and the Internet address is

www.genealogy.org/~sdgs.
Meetings are held on the second Saturday of the month from around 11:30 a.m. to 2:30 p.m., except for the months of January, when the group holds its annual luncheor and December. The monthly meeting is at St. Dunstan's Episcopal Church, 6556 Park Ridge Boulevard, in San Carlos, near Patrick Henry

The group puts on an annual family

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history fair in the fall of each year, with speakers, book vendors, and so on

The society's quarterly publication, San Diego Leaves & Saplings, presents important information to local researchers month after month. Examples of the research projects published in Leaves & Saplings appear in Specific Genealogical Records Available in San Diego, below. An index to Leaves & Saplings. 1974 to 1985, is available at the Family His tory Center and about 20 volumes of it, dat ing from Winter of 1973 to January/March of 1989, are located there

The San Diego Genealogical Society library is open to the public on Tuesdays and Thursdays from 10:00 a.m. to 4:00 p.m. The California holdings are limited to the same types of books that are available at the San Diego Public Library. They have the Journal of San Diego History from the earliest volume up to

volumes published about ten years ago.
The best resources at this library for San Diego research are its full run of Leaves & Saplings and the society's newsletter, both of which have a wealth of information about family-history research. The library also has a tremendous number of newsletters from genealogical societies around the country, invaluable because they contain such things as tombstone inscriptions from little-known cemeteries.

The Books to Check

Books on the historical periods of San Diego by Richard Pourade, available at the public library

Title	Time Period Covered
The Explorers	
Time of the Bells	
The Silver Dons	
The Glory Years	
Gold in the Sun	
The Rising Tide	1920–1941, Navy expansion, Lindbergh Field, Presidio Park
City of the Dream	

Membership in the society allows one to use the library at all hours of the day or night. This is a wonderful resource if your family lived in another area of the country. Pedigree charts submitted by members of the society are also cataloged alphabetically both in the card catalog and in file cabinets.

Publications of the San Diego Genealog ical Society are available for sale at their meetings, and they include the following:

1850 Federal Census, San Diego County

1860 Federal Census, San Diego County 1870 Federal Census, San Diego County Land Records, Grantor Index to San Diego County Deeds (1848-1872)

Tax Assessment Rolls for San Diego County 1853-1863 Newspaper Records, Vital Statistics from San Diego Newspapers, 1851 to

February 1885 Mortuary Records (Johnson-Saum & Knobel), 1869-1888, 1907-1909 Mount Hope Cemetery Burial Records,

(National City) and San Pasqual Cemetery First Presbyterian Church Registers, some early dates but mostly after 1900 Episcopal Church Records, Holy Trinity; St. Paul's Episcopal Church, early

Volume I. 1869-1909

Public Records

Public records - birth, death, divorce, marriage, civil and criminal cases, and probate files — provide primary evidence of the existence of a person. They normally can be treated with some confidence, except that they are products of human endeavor and may have the inevitable misspelled names and wrong dates. Be sure to check all source information against other information to pin down the exact dates of specific events.

Most of San Diego County's public

records are available for public viewing. Infor-mation regarding the offices of Assessor, Recorder, and County Clerk can be obtained at the county's Internet site, www.sdarcc.com. Some information about real estate is also available online.

Birth, death, marriage, and property records are located at the County

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Civil, criminal, divorce, and probate records are filed at 220 West Broadway, San Diego 92101. Most family-history research i done in the Older Records Department, located in the basement of this building Hours: Monday through Friday, 8:30 a.m. to 4:30 p.m. Phone: 619-531-3244

Recently, Californians voted to combine the municipal and superior courts into a Superior Court system. The records of Municinal Court will be moved and housed in new areas. However, Municipal Court records are purged when they are ten years old, and thus no Older Records Department exists for these

San Diego County Public Law Library

Located at 1105 Front Street, San Diego 92101. Phone: 619-685-6553. Web address www.sdcll.org. Pat Lopez is the curator of the historical collection. Hours: Monday through Thursday, 8:00 a.m. to 9:00 p.m.; Friday, 8:00 a.m. to 5:00 p.m.; and Saturday, 10:00 a.m.

The Law Library has the following information of historical interest: Folders of biographical articles, newspaper clippings, and photos of local attorneys and judges; grand jury and Justice Court files: files on the Colorado River water litigation; the San Diego Daily Transcript newspaper for the past ten years; and old appellate court briefs from San Diego and California. The Pioneer Room contains book collections of loca attorneys and books with biographies of

Congress of History of San Diego and Imperial Counties

This organization can be reached by contacting Karna Webster at 619-463-1029.

The Congress of History, formed in 1964, is a networking organization of the approximately 60 historical groups in San Diego and

The Books to Check

The City and County of San Diego, illustrated,

City of San Diego and San Diego County, two vol-

The Story of New San Diego and of Its Founder Alonzo E. Horton, by Elizabeth C. MacPhail

History of San Diego, 1542–1907, by William Smythe (Not available at the San Diego Historical

History of San Diego County, by Carl H. Heilbron

An Illustrated History of Southern California, Lewis

San Diego County, California: A Record of Settlement, Organization, Progress and Achievement, two volumes, by Samuel F. Black

Other books useful for genealogical research in San Diego; available at the San Diego

Chula Vista Heritage, 1911-1986. City of Chula

The Civil War Veterans of San Diego, by Barbara Palmer (Also available at the San Diego Historical Society, the Family History Center, and at San Diego Genealogical Society library)

A Compendium of the War of the Rebellion, by San Diego's Religious Heritage, by Ben Dixon

the Congress of History has been set up in the

Five California Architects, by Esther McCoy

Follow the Light: The Palmer Family and the Savo

toric Ranchos of San Diego, by Cecil Moy

Growth of San Diego, by Elizabeth Reinbold MacPhail (Also available at the Family History Center and San Diego Genealogical Society library

Our Hills and Valleys: A History of the Helix-Spring

A Personal Name Index to "Orton's Records of California Men in the War of the Rebellion," by J. Carlyle Parker

Personal Name Index to the 1856 City Directories

Records of California Men in the War of the

Historical Society (Available at the San Diego Historical Society) San Diego County Soldier-Pioneers, 1846-1866

by Ed Scott (Also available at the Family History

San Diego's LL.B.: Legal Lore and the Bar, by Leland Ghent Stanford (Also available at the Family History Center)

Valley of Opportunity: The History of El Cajon, by

Imperial Counties. Meetings are held at various locations throughout the county and RECORDS AVAILABLE are noticed in their publication, Adelante. IN SAN DIEGO The group hosts an annual history convention in the spring and is attempting to provide computer access to all of the historical collections in San Diego County, Imperial County, and Baja California. A vertical file on

SPECIFIC GENEALOGICAL

We now come to the specific records you will find at the research locations mentioned above. But first, imagine you are tracing a relative who lived in San Diego in 1900. Realize that your ancestor had the same experiences in life that you have had. He was born at XYZ location and would have a birth cer

ing this fact. There may be reco available from the hospital where he was born or church records of his christening or baptism. If your ancestor was born in a foreign County, there are naturalization records t

When you were growing up, you became very familiar with the boundaries of your neighborhood and could probably find it on a map. Consult books at the library about the area where your ancestor lived. Maps are important to family-history research, for they pinpoint exactly where your ancestor's house was located and identify the part of town. You might obtain an early map from the Historical Society or the California Room of the library that would show how developed your ancestor's neighborhood was when he lived

Your ancestor went to school, so recall your own school experience. There were report cards, yearbooks, and school newspapers that chronicled school events. I will not discuss these sources further, but if your ancestor attended a local school that is still open, visit it. Ask to see records, scrapbooks. annuals, and newspaper articles. Also, research the school at the San Diego Historical Society or at the California Room of the downtown library, or read about it in a commu nity history.

If you are searching for a male ancestor it is likely he was in the military. I will not go into this category for recent military per sonnel, but there are ways to trace their records If your ancestor lived in early times, during the Civil or Revolutionary Wars, information in this article will help you obtain his war record.

Your ancestor got married and perhaps also divorced. If these events happened in San Diego County, public records exist here

If your ancestor lived in San Diego between 1850 and 1920, he or she will appear in the San Diego census. (For privacy reasons, the census is currently available for research purposes only up through 1920.) Census records n book form are available from the San Diego Genealogical Society for a small charge

also at the Historical Society and San Diego Public Library.

Your ancestor probably appeared in city directories, and those are available from about 1888 to 1984

If your ancestor purchased property, these records are at the County. Grantor indexes were transcribed by the San Diego Genealogical Society for the years 1848 to 1872, and this was a good thing, for the early records on microfilm at the County are prac tically illegible. Tax records are also available for the years 1853 to 1863 and were also transcribed by the same organization

If your ancestor was involved in a lawsuit or criminal case, if he was naturalized or if he appeared in voter registers, these are available and will be described in more detail below. There are theses and books or various occupations your ancestor might have pursued and church records that track church membership.
Your ancestor may have been the sub-

ject of an oral-history interview, and this would be available at the San Diego His torical Society or possibly in the California Room of the public library. Diaries might also be found at these two locations.

If your ancestor donated photos, the most likely would be in the archives of local historical societies or in the Vertical Files in the California Room of the downtown library. Photos often accompany newspaper obituaries, and newspapers also have individual and group photos and photos of members of organizations. Photos are avail-able at the California Room and the Newspaper Room at the downtown library.



Finally, your ancestor died and was buried. There is a wealth of local death, probate, coroner, mortuary, and cemetery

Following the reasoning above, of taking your ancestor from birth to death, what records can be found in San Diego?

Birth Records

Birth records are available in San Diego County for 1857 to 1904 in old books in vault, and for 1905 to the present on computer and on microfiche. People who wish to purchase birth records must have the information necessary to locate the record or a supervisor must be called. Call the County for additional information on birth records at 619-237-0502.

The San Diego Historical Society has a

group of records from the County Recorde entitled Quarterly Returns of Marriages and Births 1858-1860. Returns of birth show name, sex, and color of newborn; date and location of birth: names, residence, color, and nativity of parents; and date of recordation. They are arranged chronologically and indexed by name.

The Historical Society has another group of records from the same source called Return of Rirth 1874-1876. These records contain birth notices showing the name, sex, and race of the newborn; date and place of birth; name and residence of parents; names of medical attendant and person making report. They are arranged chronologically by date of birth and indexed by name

The San Diego Genealogical Society has a publication called Newspapers, which is

cated at the Family History Center. The publication includes birth informati lished in local papers between 1851 and

The San Diego Public Library has a set of Catholic baptismal records entitled "Bap-tisms for the Mission and Vicinity, 1769–1850" on two reels of microfilm. These may be early records of baptisms that were submitted to the library by R. Clinton Griffin These records are of historic value in the study of early inhabitants of the mission and its surrounding areas.

See also the "Census" heading below Starting in 1850, census returns listed children. Thus, the census is a primary tool to discover the existence of children and to ascertain the approximate date they were born, for the age of each member of the family was enumerated.

Naturalization Records

A study was not done on naturalization records for the purposes of this article, but the following is a brief survey of the types of records that are available. The San Diego Public Library has an "Index to Declaration of Intention [to be naturalized] in the Superior Court of San Diego County, Califo nia, 1853-1956" on microfilm in the California Room. It also has another set of recordentitled "Naturalization Index Cards from the Superior Court of San Diego County, California, 1920-1956," on five reels of microfilm in the California Room.

The National Archives in Laguna Niguel (discussed at the end of this article) has the following naturalization records for



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"Index to Citizens Naturalized, San Diego Superior Court, 1853–1956," microfilm M1609 VI

"San Diego Superior Court Records, 1883–1940," microfilm M1613 VI "Index to San Diego Superior Court Declarations, 1853-1956," microfilm M1612 VI

"Declarations of Intent to the San Diego Superior Court, 1871–1941," micro film 9L-RA-1 VI

The Family History Center has many records on naturalization because this is a primary genealogical tool. These records are too numer ous to mention here. Visit the Family History Center for additional information and for pamphlets that can be purchased on this topic. Also, search the Family History Library catalog for naturalization records available from the Salt Lake City library, which are dis cussed at the end of this article

Regarding church records of births, the San Diego Genealogical Society, in their publication Episcopal Church Records, documents

No. of Certif	Name of Pensioner	P.O. Address	Reason for Pension	Monthly Rate	Date of Origina Allowance
31,053	Willard Whitney	Bernardo	GSW in face	\$5.00	Feb 1877
13,177	Ed A. Foss	El Cajon	GSW 1. leg	\$2.00	Jan 1863
51,671	Eli T.Blackmer	National City	Chron.diarr	\$3.50	Oct 1865
131,772.	Robt.E.Haywood	National City	GSW 1. shoul	\$4.00	Dec 1876
105,410.	Jacob Bergman	Oak Grove	GSW I. shoul	\$12.00	Jan 1877
62,594	Levi H. Utt	Pala	Unstated	\$20.00	Aug 1866
13,218	Chas.C.Watson	Poway	Loss rt arm	\$24.00	Aug 1874
104,222	Delarau Craft	Poway	GSW rt thigh	\$2.66	Jul 1870
144,194	Chas M.Burks	San Diego	GSW I. arm	\$4.00	Mar 1877
33.213	Sampson Ward	San Diego	Wd face	\$18.00	Not stated
180,451	Walter Parker	San Diego	Malaria	\$18.00	Not stated
187,729	John F. Miles	San Diego	GSW I. arm	\$17.00	Apr 1881
39,301	Alexander Smith	San Diego	Frac patella	\$4.00	Mar 1865
106,792	Hiram Harrell	San Diego	Wd I. thigh	\$2.00	Nov 1870
9,142	Hiram S. Hall	Sán Diego	Aneurism/aorta	\$24.00	Not stated
159,622	John Allen	San Diego	Dis lungs	\$18.00	May 1879
179,994	Wm.J.England	San Diego	Dis lungs	\$18.00	Dec 1880
154,395	Henry V.Richil	San Diego	GSW r chest	\$8.00	Jul 1878
68,150	Martin Hamilton	San Diego	Amput r. arm	\$24.00	Oct 1874
102,617	Albert Gore	San Diego	Chron diarr	\$17.00	Not stated
164,730	Martin Telleu	San Diego	Chron rheu	\$12.00	.Feb 1880
142,161	Maria Burton	San Diego	Widow	\$30.00	Apr 1870
15,773	Eliz Brewster	San Diego	Widow 1812	\$8.00	Jan 1879
193,453	Lyman Roberts	San Diego	Father	\$8.00	Oct 1881
123,591	Curtis Johnson	San Dieguito	GSW I. arm	\$15.00	Jun 1873
218,208	Alfred Confer	Temecula	GSW1 thigh	\$6.00	Sep 1882

ber 1872 to February 1887. Other churches in San Diego can be contacted to determine if they have records for your ancestor. A good book to read that describes when many churches started in early California is Ber

able at the public library.

Neighborhood Records and Maps

The San Diego Historical Society has an exter sive collection of maps, including fire insurance mans made by the Sanborn Man Com pany, which show individual city blocks and the buildings that were on then

Sanborn maps are also available at the library, both printed (available in the California Room) and on microfilm for various years between 1884 and 1970 (the City of San Diego being on reels 53, 54, and 76). Often on the printed maps individual plots of land will have overlays of paper showing subsequent rships. The Sanborn maps in the California Room are too fragile to photocopy copies can be obtained in the Newspaper Room from the microfilm version. Many other maps are available at both the Histor ical Society and the California Room

The Family History Center has a map drawer with a collection of maps sorted by state and country. The card catalog gives references to the maps in these drawe

Military Records

Military records from World War II to the present are beyond the scope of this article However, there are records in the San Diego

orical Society has a group of records from the County Assessor: Militia Rolls 1853-1894. These annual men eligible for local military service during those years, although several years are missing. The records after 1880 also indicate residence The records are arranged chronologically The Family History Cen-

area for earlier wars. For

example, the San Diego His-

ter has a group of records called the "California Military Records/Pension List 1883," microfilm no. 1,035, 781, Item 3, which comprises veterans living in California who were pension recipients in 1883. This list may be a for ancestors from other California counties. See the sidebar on page 34 for an exam-

A major source for research on the Civil War and on the Union forces (although it does contain much information on the Confederacy as well) is Frederick H. Dver's Compendium of the War of the Rebellion located at the downtown public library with the History Department's reference books. This exhaustive work originally consisted of 4025 typed sheets and when published contained three parts:

Part 1: Summarizes enlistments and losses and all national cemeteries and their locations and lists (by state) 2494 regiments, 126 battalions, and 939 batteries and independent com panies. It also lists 900 federal regiments that lost 50 or more men in combat (grouped by state and numbers killed and wounded). Additionally, it contains an alphabetical list of 7800 peo ple who commanded brigades and larger organizations and all of the Union's departments, armies, corps, divisions, and brigades.

Part 2: Contains a record of all Civil War engagements and losses, arranged chronologically and by state. This isting comprises 10,455 military events.

Part 3: Contains 3550 Regimental Histories, including where each unit was orga nized, when it was mustered into the federal service, the higher headquarters to which actions in which it served, and status, the date it was mustered out, and the number of officers and men who died from battle causes or

In the Genealogy Room of the downtown library is a book entitled Records of Cal Rebellion, 1861 to 1867, by Brig, Gen. Richard H. Orton.

It documents the various infantry and cavalry units (including "native" Hispanic units) that were assembled in the State of California dur ing the time periods described in the title. J. Carlyle Parker

has done an index to the

Orton book entitled A-Per

sonal Name Index to Orton's

"Records of California Men in the War of the Rebellion. It is located in the California

The San Diego Historical Society has military records pertaining to Civil War veterans who migrated These are in a set of six boxes of the group and its activities. The GAR records were

at Call No. MS 365, "Military

Records." The boxes cor

tain Grand Army of the

Republic records for Heintzel-

man and Datus Coon Posts

of the GAR, plus other smaller

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utes of meetings, which give

an insight into the operation

and ledger books and min

transcribed and are included in The Civil War Veterans of San Diego, which is available at the California Room of the public library, at the His torical Society archives, at the San Diego Genealogical Society Library, and at the



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If you have determined that an ancestor was a Civil War veteran, you may wish to obtain his service record and pension papers from the National Archives in Washington. D.C. You need to use a National Archives form to order records, and to expedite matters you need to have your veteran's pension file number. The Family History Center has a ring binder containing an index entitled "United States Military Records - Pension Index File - 1861-1934," at Call No. Ref Military Records - Civil War. This lists microfilms with veterans' pension file numbers They are arranged by the military units the veterans fought with during the war: "Union Troops," "Confederate Troops," or "Civil Colored Troops." The listings in the index read like the following:

Name	Film No.
Aab-Ackerman	540,757
Ackerman-Adams	540,758
Adams-Ahh	540,759

Say your veteran was named "Agee." His pension number would appear on microfilm 540,759. Now look to see if the Family History Center has microfilm 540,759. If the microfilm isn't in, it must be ordered from Salt Lake City. If the film is in, view it to find your Civil War veteran's pension number. If the veteran's name is missing from the microfilm, then he might not have obtained a

The following books are available at the Family History Center, which has the best collection of this type of work in the city. Most of the books feature cemeteries in outlying areas of San Diego, primarily n North and East Counties

Cemetery Records of San Diego County information from Rancho de la Nación Tombstone information from Kancho de la Nacioni and La Vista Cemeteries (1870-1888), San Pasquail Cemetery tombistone inscriptions compiled in 1981; records for La Vista Cemetery in National City (1881 to the 1890s), Escondido Cemetery records containing birth and death information (1883—1960); and Mount Hope Cemetery records: "B" and "C" surname listings only).

Escondido Cemetery Records 1883-1960. Records filed by name, plus birth and death dates; about

Eternal Hills Cemetery, Oceanside, California. Tombstone inscriptions. This volume contains 177 pages of inscriptions and a 40-page index.

Evergreen Cemetery, El Centro. Tombstone inscriptions from El Centro in Imperial County, nearly 1000 pages.

Evergreen Park Cemetery. Miscellaneous records, including burials and an index of burials for Evergreen Park Cemetery, La Mesa, plus interment records from Stokes Funeral Parlor (1911 to 1921) and Erickson Funeral Parlor (1921 to 1930)

Flinn Springs Cemetery, Lakeside, California. Two pages of inscriptions.

Glen Abbey Cemetery: Chula Vista, California: Tombstone Inscriptions to 1968. This 393-page book contains 324 pages of inscriptions from the late 1800s to around 1940, and a 70-page index

Inscriptions and Records of Oceanview Cemetery Oceanside California Around 100 pages of inscriptions, with a 39-page index

Oceanview Memorial Park Cemetery Records Fourteen pages from this Oceanside ceme

Olivenhain County Cemetery: A Written Record. Eleven pages of inscriptions

To order copies of your veteran's pension file, call the National Archives in Laguna Niguel, at 949-360-2641, and ask them to end you NATF Form 85, (More information about the National Archives is given at the end of this article.) Fill out the form and send it to the Washington, D.C., address on the form (not the St. Louis address). They will send you an estimate of the cost to photocopy your

ancestor's pension file. To obtain the records faster, you may charge the costs to your credit

The Family History Center has "1890 Census of Union Veterans and Widows of Union Veterans of the Civil War." The records of this special census are arranged alphabet ically by state. Alabama through the first half. of Kentucky were apparently lost in a fire. Thus, California is not represented on this

The Family History Center has a group of records called "California Civil War Vet eran Burial Listings" (Film No. 1,000,138 Item 4). This is a compilation of burial locations for many veterans who served in California volunteer units in the Civil War, most of the burials occurring in the Los Angeles area No veterans in this compilation were buried

Finally, the Family History Center pub lishes a number of "Research Outlines" about a variety of topics. A "Military Records" guide called Research Outline: U.S. Military Records is helpful in organizing research about mil-itary records. The guide is currently 39 pages long and can be purchased from the Family History Center for a nominal charge.

Marriage Records

Public marriage records are those that are open to the public and available for viewing and/or purchase in Room 260 of the County Administration Building. Indexes to the marriage records from 1904 to 1972 are on microfiche. Indexes from 1973 on are available on the county's computers.

Public marriage indexes for the 1850s to 1904 are in old books in the vault. Marriages are indexed both in the grooms' books and the brides' books, alphabetized by first letter of surname, and then listed chronologically by date of filing. The first recorded marriages for each letter of the alphabet vary by many years. For example, for groom names starting with A the first recorded marriage is in 1850; for groom names starting with L, the first recorded marriage is in 1859, and so

forth, as seen below

A: 1850 C- 1859 D: 1851 E: 1857 F: 1854 G: 1859 H: 1856

I: 1851 L: 1859

Mr. 1865 O- 1859

P: 1850 O: 1876

R: 1859 C- 1859 T: 1864 U: 1876

V: 1866 W: 1857 X: No dates in early book

7: 1874

Dr. David Hoffman is an example of how the old marriage records work. He is listed in the H section of the first grooms' index The index shows that his marriage record is found in Book 1, page 5, of the marriage record books. The old marriage records were microfilmed and can be viewed on a microfilm reader. (The actual marriage records

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San Diego County Cemeteries, California. Information from Oceanview (37 pages), Brodie (1 page) and Hays Cemeteries (1 page) in Oceanside, and San Luis Rey Mission (13 pages), Episcopal All Saints (3 pages), and Freeman Cemeteries (2 pages) at San Luis Rey.

Riverside Counties, California. Includes inscrip tions for El Camino Memorial Park (9 pages Jamul Cemetery (2 pages), Miramar Cemetery Jamul Cemetery (2 pages), Miramar Cemetery (2 pages), La Vista Cemetery in National City, partial (12 pages), Mt. Olivet Cemetery in Nestor (5 pages), El Cajon Cemetery (3 pages), Temecula Cemetery (9 pages), Alpine Cemetery (12 pages), plus several small Ceme-teries (Kolb Family Cemetery, Higgins Family Cemetery, and a small private cemetery), each with 2 pages. This publication is also indexed.

Tombstone Inscriptions: San Diego, Tombstone Inscriptions: San Diego, California A Isising of tombstone inscriptions for Mount Hope (29 pages only, a partial listing of what appears to be the Masonic Section), Home of Peace Cemetery (36 pages), Greenwood Cemetery (36 pages), Holy Cross Cemetery (one page), and Calvary Cemetery (28 pages).

Two San Diego Cemeteries. Inscriptions fo

The following cemetery books, articles, an microfilm are available at the San Diego Public Library.

Burying Grounds at Old Town San Diego and Mission Hills, by Orion M. Zink.

Confederate Veterans Buried in the United Daughters of the Confederacy Plot at Mt. Hope Cemetery, San Diego, California, by the United Daughters of the Confederacy.

Episcopal Church Records, published by the Sai Diego Genealogical Society. A record of burials for Holy Trinity Church from January 1872 to March 1887.

Inventory List of El Campo Santo Cemetery, by

"Vital Records from Cemeteries in California.

vere not in ledger books but in fragile books that are not available for public viewing.) A certified copy of a marriage record can be purchased for \$12. Confidential marriage records may be

viewed and/or purchased only by the bride or groom, who must show identification. For more information on marriage records, con tact the County of San Diego, 619-237-0502.

At the California Room of the down-

town library, there is a microfiche listing of marriage records from 1960 to 1986 for the entire state of California.

Earlier marriage records are available at the San Diego Historical Society. They include the following records from the County Recorder's Office:

Marriage Certificates 1880-1881. Certificates show the names of bride, groom, and witnesses; name and title of person officiat-

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ing; nativity of bride, groom, and parents and dates of marriage and recording. Arranged chronologically and indexed by name

Quarterly Returns of Marriages and Birth 1858-1860. Show names, age, color, residence, and nativity for bride and groom; date and location of marriage; name, residence, and position of person officiating; and date of recording.

The San Diego Genealogical Society study entitled Episcopal Church Records contains listing of marriages at Holy Trinity Church from April 1873 to June 1887. An example of these records is the following: Remondino, Peter C. & Earle, Sophie, a

res. of Mr. Earle, 27 Sep 1877. Wit: Father & brother of bride and B. Etcheverry. [Note: an earlier citation read: Etchevery, Bernard & Earle, Louise at home of Mr. Earle, 2 Apr 1877. Minister: Rev. Hobart Chetwood,

Marriages are also listed in a publication at the Family History Center entitled Newspapers. There are several pages con taining marriages from the San Diego Herald for the dates 1851 to 1859 and about 130 pages of vital records from the San Diego Union and the San Diego Daily Union for 1868 to 1885. Additionally, check Ben Dixon's book San Diego's Religious Heritage and William Smythe's book History of San Diego 1542-1907 (both at the library) for when var ious churches were started in San Diego. This will give a clue as to when birth, marriage, and death records were recorded at these churches.

Divorce Records

Divorce records are found in the Superior Court Older Records office at 220 Broadway.

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Research in divorce records could prove to be a tedious process unless the exact date a divorce was filed is known. When searching the H surnames recently. I found that listings in the 1940 to 1949 ledger book would run from 1940 to 1949 for a few pages and then start over with 1940 and go to 1949 again. This happened several times. Additionally, divorce records were mixed with civil case filings.

Occupational Records

Some occupational records are memorialized in books about those occupations. One of the best is San Diego's LLB.: Legal Lore and the Bar, which describes the founding of the San Diego County Bar and the judges and attorneys who made up this group. The book, available at the downtown library, has biographies of judges who served in San Diego, including Benjamin Hayes, Oliver Witherby, Edwin Parker, Norman Conklin, and David Hoffman.

Books on San Diego architects include



Calvary Cemetery, Mission Hills

Five California Architects and Bruce Kamerling's book on Irving Gill. Local architects about whom theses have been written include William Hebbard, Edward Ouale, the Reid Brothers, Richard Requa, Lillian Rice, and Hazel Waterman. The location of these the ses was discussed earlier.

There are books and articles on merchants, such as George Marston, and builders, such as Roscoe Hazard. Elizabeth MacPhail's Influence of German Immigrants on the Growth of San Diego discusses the occupations of a number of people. Check the subject catalog at various libraries in San Diego for books

Census Records

The Family History Center has San Diego

census records for 1850 to 1870 printed in book form. These printed census books are for sale by the San Diego Genealogical Society, as mentioned above. Soundex indexes (a system used to index names that sounded alike) for California for 1880, 1900, and 1910 are also available at the Family History Center, as are Enumeration District microfilms for Caliornia for 1900, 1910, and 1920. The 1910 Enumeration District information is also available on microfiche.

Census records printed in book form at the California Room of the public library include the 1850 California census, the 1850 federal census of San Diego, the 1870 census of San Diego County, and an index to the 1900 census, compiled by the North County Genealogical Society, a copy of which I believe is also at the San Diego Genealogical Society Library. The 1900 census index is an alphabetical listing of heads of households and any other surnames found within the house. The citations read like the following:

Enumeration District/Page Abbott, Mrs. E. 197-6

The authors explain that the "San Diego County Census for 1900 is on two rolls of microfilm prepared by the National Archives







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and Records Service. Roll T623-99 includes Enumeration Districts 172 through 199, and Sheets 1-4 of Enumeration District 200, Roll T623-100 continues the rest of the census for the county. Fort Rosecrans is not assigned an Enumeration District number, and appears in the index as 'Fort Rosecrans.' At the tim of the 1900 census, San Diego County included what is now Imperial County." The 1900 census contains a wealth of information on individuals and family members. The index is especially valuable because it enables researchers to go directly to the names of those being researched.

San Diego Public Library also has San Diego County census records on microfilm from 1850 to 1920 in the Newspaper Room. Additionally, the 1860 California Census Index is on microfiche in both the California Room and the Genealogy Room.

The San Diego Historical Society has federal census manuscripts for 1850, 1860 1870, 1880, 1900, and 1910. Transcripts of census schedules generally have the follow ing information for individuals: name, age, sex, color, occupation, value of real and pe sonal property, place of birth, marital status and education. Schedules for 1880, 1900 and 1910 are on microfilm only.

Voter Registers

The San Diego Public Library has the Great Register of Voters for selected years from 1866 through 1909, and the Historical Society has the Great Register of Voters for selected years from 1877 to 1898. Great Registers generally show the name of the voter, age,

ship), whether naturalized, and date regis tered. Volumes after 1892 also indicate height, complexion, color of eyes and hair, visible marks and scars, and post office address The entries are arranged alphabetically by name of voter.

The Historical Society also has a group of records called Revistrations, 1902, 1906. This record indexes the Great Register of Sar Diego County, listing the name, address and age of voters in city and outside precincts It is arranged alphabetically by name of voter The Family History Center has the Great Register of Voters for 1866 to 1873, 1866 to

The Great Register is easy to use. Fol-low up your research in the Great Register with research in census and other sources to fully establish that an individual ancestor was indeed in San Diego at an early date.

City Directories

City directories are the fastest and easiest way to locate individuals in San Diego. The California Room of the public library has city directories from the late 1880s to 1984. The Newspaper Room has city directories from 1886 to 1950 on 25 reels of microfilm

Early city directories listed wives, wives as widows, and deaths of individuals. An example of the latter is "Dr. Gilbert P. Bennett died 10/19/1910, aged 75," which was printed in the city directory for 1911, a year after Dr. Bennett's death. Scan the directo ries in five-year increments to see when an individual arrived in San Diego or in outly ing communities, and when he or she dropped the city by addresses and notice occupations which are often listed.

The San Diego Historical Society has several pre-1882 directories, as well as Coast ries and Pacific Coast Directories o 1882 to 1885 and city directories from 1886 to 1984. The Family History Center has city directories for the years 1924, 1926, 1940, and 1958 to 1974. There are also city direc tories available for sale at Wahrenbrock's Book House in downtown San Diego, third

Newspapers

Among the best resources in the downtown library's Newspaper Room are the collection of early newspapers on microfilm and the large number of microfilm readers available, so that one can spend time reading the papers. There are also three reader/photo copiers. The most important microfilm holdings in the Newspaper Room are the following:

San Diego Union: October 10, 1868-February 1, 1992 San Diego Evening-Tribune: December

1895-February 1, 1992 San Diego Union-Tribune: February 2,

1992, to the present San Diego Herald: 1851-1860 (incom-

plete); 1914-1946 San Diego Sun: July 1881-November 1939 (incomplete)

The California Room has an important set of microfiche containing photos of index cards that reference individuals, organizations

pers from 1851 to 1903 and from 1930 to 1983. Please note the gap in years when the news-

After consulting the index, go next door to the Newspaper Room to view the newspaper article on microfilm. Be aware that at times an article will appear in a newspaper other than the San Diego Union or Evening Tribune, and if it does, the index cards note that fact. Otherwise, you may be searching the San Diego Union microfilm, when you really need the San Diego Herald.

The Genealogy Room at the downtown library has a publication by the San Diego Genealogical Society entitled Newspaper Records: 1851-February 1885. It conta transcriptions of vital records published in the San Diego Herald, the San Diego Union, and the San Diego Daily Union.

The San Diego Historical Society has a 70-plus-page printout of all of its newspa per holdings. It has the same microfiche index to newspapers as the San Diego Pub lic Library does but only one film reader Contact the Historical Society at 619-232-6203 ext. 123 or 124, for more information on the Newspaper collection.

The Family History Center has a San Diego Genealogical Society publication enti-tled Newspapers, with the following information: Several pages of births, deaths, and marriages from the San Diego Herald, 1851 to 1859; about 9 pages of vital records from the San Diego Union for 1868 to 1871; 122 pages of vital records from the Daily San Diego Union for 1871 to 1885; 5 pages of vital statistics from the San Diego Bulletin for 1869 to 1871; a 4-page list of letters left

at the Post Office at San Diego on May 21, 1851, from the San Diego Herald; and 3 ted March 28, 1889.

Church Registers

The Family History Center has a San Diego Genealogi-cal Society publication entitled Episcopal Church Records, with records of the Holy Trinity Church, in existence from 1872 to 1887. Holy Trinity became St. Paul's Episcopal on January 22, 1887.

The publication contains the following: Various church records from 1873 to 1881, which list members of Holy Trinity; a Holy Trinity Church register for 1872: and a register of St. Paul's ommunicants from 1887 Another San Diego

Genealogical Society publication has records of mem bers of First Presbyterian Church on Date Street in downtown San Diego. This book is indexed. Although it contains records from the late 1800s, most are from

Property Records

nia — Grantor Index — Deed Books A-25, and the Family History Center has a copy, which it titles Deeds. The book, while only a "grantor" index, is important because it can be used as a substitute for the illegible early granton records on microfilm at the County. The San Diego Histor-

compiled by the County of San Diego. They are located

at the County Administra

tion Building, Room 103,

1600 Pacific Highway in San

Diego. The grantor/grantee

indexes at the county are or

microfilm (not in book form,

as the death and marriag

records are). The earlies

records are very difficult to

read. The grantor/grantee

indexes are alphabetical by

first letter of surname and they give the deed numbers

After you find the deed num

ber, you must go to other

microfilms to find the deed

you wish to research. Deeds

and other property records can be printed out from

reader/photocopiers for \$2

property indexes for 1982 to

index for 1970 to 1989 are on

computer at the county and

also online at www.sdarcc.com.

the San Diego Genealogical

entitled Land Records. The

Society has a publication

Genealogy Room of the

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ical Society has the following additional information of deeds from the County

Index to Deeds 1850-1886 This index shows names of rantors and grantees, date of deed, and book and page of recording. Arranged alpha-betically by name of granton and grantee.

Deeds, Miscellaneous

1850-1919 The deed instruments show names of grantor and grantee, a legal description of property, amount o consideration, book and page of recording, and date filed Arranged chronologically by date of filing and indexed alphabetically by names of grantor and grantee.

Additionally, the Historical Society has the following from the City Clerk's

Deeds (Deed Record)

1850-1947. This cor transcripts of legal deeds showing real property and property rights obtained by the City of San Diego. Entries clude the date and type of deed, location, names of own ers, amounts of compens tion paid, and purpose of city acquisition. Arranged chronologically by date of

Tax Records

The San Diego Historical Society has the following records from the County Assessor's Office:

Assessment Lists 1853– 1873. These list property, real and personal, sho of property owner, legal description of property, nature and value of taxable personal property (farm animals, financial instruments. etc.), and date filed. Arranged chronologically and indexed by name of property owner

Reports of the County Assessor 1875–1894. Annual summaries of county taxable property - real and personal - show a description of property or item, values, and totals. Arranged chronologically.

Assessment Roll (Tax Books) 1850–1854, 1859, 1869, 1871-1876. These rolls of real property and secured personal property show owner's name, residence legal description of property number of acres, value of property and improvements, value of personal property, total taxes due, and date paid Arranged alphabetically by

name of taxpayer. The Family History Center has a copy of a publica-tion entitled Taxpayers of San Diego County, Book II— 1851. This book lists tax ment rolls for the early 1850s. The author notes tha t represents only a partial list, for most of the entries are for ranches rather than places

Civil and Criminal Records

The San Diego Superior Cour available for viewing in Older Records at 220 Broadway San Diego 92101. Civil records before 1964 and criminal records before 1958 ar recorded in handwritten ledge books divided into ten-yea periods. Contact Older Records at 619-531-3244 for

The San Diego Histor





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County Court Case Files - Civil and Criminal 1850-1880. Case files contain the official documents of the court including complaints, subpoenas, arrest warrants, transcripts of testimony, jury verdicts, court actions, and judgments. Arranged chrono-logically by court date and indexed by names of plaintiffs and defendants, and cause

Court of Sessions Case Files - Civil and Criminal 1850-1860, Court documents arranged chronologically by court date and indexed by names of plaintiffs and defendants, and cause.

District Court Case Files — Civil and Criminal 1850–1880. Files of civil and criminal proceedings. Arranged numerically by case number and indexed by names of plaintiffs and defendants

Grand Jury Reports 1906-1928. Transcripts of preliminary and final reports of investigations conducted in San Diego County, including supplemental reports and audits of county departments. Arranged chronologically by year.

Justice Court Case Files — Civil and Crim inal 1870-1918. Court documents arranged alphabetically by name of township and chronologically thereunder by court date Indexed by names of plaintiff and defendant, subject, and township

Superior Court Case Files — Civil and Criminal 1879-1921 Court documents arranged chronologically and indexed by names of plaintiffs and defendants.

Superior Court Judgments — Civil 1886–1947. Judgment books show the case number; names of plaintiffs, defendants, and judge; and all judgments and orders. Arranged chronologically by date of judgment and indexed (vols. 19-119) by name of plaintiff

Death and Burial Records Death and burial records are the biggest

source of genealogical records in San Diego County and include death certificates, probate records, coroner and mortuary records, and cemetery records. Death records can be viewed in Room 260 at the County Administration Building, 1600 Pacific Highway. Their phone number is 619-237-0502. Any one may purchase copies of death records

Records of deaths from 1905 on are computerized, and a file number leads to a death certificate, which can be purchased

Deaths occurring between 1873 and 1904 are recorded in index books. The books are not out in the open, and a request must be made to view them. Information is organized alphabetically by first letter of surname, and then chronologically by date when the death was recorded. As with marriage records, the first recorded deaths for each letter of the alphabet vary by many years. For example,

for names starting with D, records begin in 1851; for names starting with K, records begin in 1871; and so on, as indicated below.

- C: 1850
- E: 1851
- G: 1853
- H: 1868 I: 1854
- J: 1853
- K- 1871
- L: 1850 M: 1851
- Mc: 1890 N: 1852
- O: 1851







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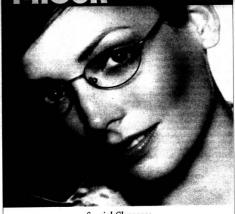
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S: 1852 U: 1880 V: 1854 W: 1853 X: No listings in early book The old ledger books list death information as follows: Date of death, name of decedent race, age at death, sex, marital status, nativity, cause of death, coroner/doctor attending, and occupation. There is a good deal of information on nativity in these books. The California Room of the public library has a death index on microfiche for the entire state of California from 1940 to 1995. The Family History Center publication entitled Newspapers has sev-eral pages of vital records, including deaths, gathered from the San Diego Herald for the years 1851 to 1859.

and the San Diego Daily Union for 1868 to 1885. The Family History Center has a valuable index entitled the "California Death Index," for 1905 to 1929 and 1930 to 1939, Microfilm Nos. 1,686,044 through 1,686,048 for the earlier years, and Film Nos. 1,686,048 through 1,686,050 for the later years. This is a compilation of death records from the State of California Department of Public Health, Bureau of Vital

and 130 pages of vital records from the San Diego Union

Statistics. Information on this index is listed alphabetically by name of decedent and includes initials of spouse age at death, county in which the death was filed, date of death, and a number such as the following: 19-030543. The "19" stands for 1919, the year the death certificate was filed in the county of death; the "030543" is the state number under which the decedent's record is filed. Original death certificates are on file at the Office of the State Registrar of Vital Statistics Copies of the death certifi cates are on file at the County Recorder's office in the county of death.

The San Diego Historical Society has the following death records from the County Recorder and from a private collection:

Certificates of Death 1873-1876. These certificates show the name, age, marital

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status, sex, occupation, and birthplace of deceased; names of medical attendant, person making report, and undertaker; location of burial; location, date, and cause of death. They are arranged chronologically by date of death and indexed by name.

The R. Clinton Griffin Collection of Catholic Death Records. This is a collection of Catholic burial records for all of the older Catholic cemeteries in San Diego (except Holy Cross, which is still operating as a cemetery). In the Griffin collection are the following bound and indexed volumes, as well as other Catholic diocese records and a few mortuary records:

Mission San Diego de Alcala: Burials for the Mission & Presidio 1775-1831 El Campo Santo 1849–1880 Mission Hills Catholic Cemetery (Old

Calvary) 1875-1969 Probate Records/Wills

Probate records are located in the Older Records office at the old courthouse at 220 West Broadbeginning of county formation in 1850 and go to a recent cutoff date. After that, the records are kept in the Newer Records area. Be aware that old probate books must be searched, for an alphabetized index is not available for proes filed before 1962. The books are arranged by first letter of decedent's surname, and then chronologically as the probate was filed or the

The Family History Center has San Diego County Probate Index covering 1850 to 1922, and in it is written, "All information contained in these books was taken from the index of the San Diego County Superior Court Probate Records, located in the San Diego County Courthouse, County Clerk's Office, third floor." The index covers July 1, 1850, to January 14, 1922. The listings are followed by the Probate Court file number assigned to the case. Guardianships are reported for minors and for those who were incompetent.

The following probate records and wills are available at the San Diego Historical Society:

Superior Court Probate Court Case Files 1891-1920. Arranged chronologically by year

and indexed by name of the estate.

Superior Court Probate Orders and Decrees 1886–1940. Arranged chronologically by court date and indexed by name of estate. Superior Court Record of Wills 1880–1927. ws names of deceased, heirs, and witnesses

dates of death and recording of will; and transcript of will. Arranged chronologically by recording date and indexed by name of testator Office of the Treasurer, Estates of Deceased Persons 1876-1886, 1923-1924, Record of

receipt and disposition of monies from estate shows name of deceased, date of entry, source and amount of receipts, date of disbursements and to whom disbursed, and names of heirs. Arranged chronologically by date of entry and partially indexed by name of deceased.

Coroner Records

The San Diego Historical Society has a group of records from the San Diego County Clerk entitled Coroner's Inquest Papers 1853-1904 These contain certificates of death and transcripts of testimony from inquests. Certifi cates show name, age, occupation, marital sta

tus, place of birth, length of residence in San Diego County, and previous residence of sed; and date, cause, and location of death. These records are arranged chrono-logically by date of death and indexed by name, cause, and location.

The San Diego Genealogical Society has published a book entitled Coroner's Inquest Records of San Diego County 1870-1896. In the volume is stated. "This record dates from 4/18/1871 to 1/5/1896, and contains the name of the deceased, date of death and location, age at death, nativity, and occupation, where avail able, the names of coroner, witnesses, and jurors who heard the case, and a case num-

Mortuary Records

The San Diego Genealogical Society has published a book entitled Mortuary Records (John-son-Saum & Knobel), 1869–1888, 1907–1909. The 1869 to 1888 records give year, name, date of death, age at death, place of birth, sex. marital status, and disposition ("shipped East," "bur Catholic Cem Old Town," etc.). The



records from 1907 to 1908 are more com plete, giving date of death, name, age at death, race, nativity, sex, marital status, cause of death, physician, where buried, and place of death.

The Family History Center computer, discussed at the end of this article, has a citation for "Goodbody Funeral Home: Permits for Burial and Removal 1913-1919," and "Funeral Home Records from 1914-1921" (US/CAN Film Area, Film No. 1598078). These microfilmed records can be ordered from the main Family History Center library in Salt Lake City. They are an excellent research source for Catholic burials in San Diego, for Goodbody's Funeral Home served the Catholic community for many years. The records include name, age, sex, residence, name and birthplace of parents, spouse, dates of birth and

death, etc., of the deceased as well as county burial permits. The "Author" citation for this microfilm is "San Diego County (California) Registrar.

CEMETERY RECORDS

In discussing the cemeteries of San Diego, I rely on and am grateful to Laurie Bissell for her article entitled "San Diego Cemeteries: A Brief Guide," which appeared in the Journal of San Diego History, Volume XXVIII (Fall

Presidio Hill Cemetery

On July 1, 1769, soon after the arrival of [Father Junipero] Serra," Laurie Bissell writes, burials began in consecrated ground on Pre-

"Even though people [later] began mov-ing off Presidio Hill and settled in Old Town, burials still took place within the Presidio walls. These burials included early settlers as well as Mission Indians. The last recorded burial in this location was Henry Delano Fitch. who died in 1849, the same year as the first burial at El Campo Santo in Old Town.... "Although it was no longer used by Euro-

peans, the Indians continued burying their dead on Presidio Hill through the 1870s.". A record of burials at the Presidio from 1775 to 1831 is included in the R. Clinton

Griffin Collection at the San Diego Historical There is an excellent article by the late Dr. Paul Ezell entitled "The Excavation Program at the San Diego Presidio," the Journal

of San Diego History, Volume XXII (Fall 1976). The article contains citations to additional journal articles on this subject.

El Campo Santo (Old Town)

When the Presidio settlers moved off the hill to found Old Town, El Campo Santo, the sec ond oldest cemetery in San Diego, was created As Bissell states, burials here date "back to 1849 with the burial of Juan Adams. Burials continued through 1880, consisting of early San Diegans from varied backgrounds."

Burials at El Campo Santo were documented by Lawrence Riveroll Carrillo and Orion M. Zink in Inventory List of El Campo Santo Cemetery (see sidebar on page 37). The R. Clinton Griffin Collection contains indexed records for burials at El Campo Santo from







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Some burials, however, could not be identified. **Protestant Cemetery** in Old Town The Johnson-Saum and Knobel Mortuary Records contain citations to several individuals who were buried at Protestant Cemetery Among the earliest are a "U.S. Soldier" who died February 11, 1870. and Capt. George A. Pendle ton, an early resident and leader of Old Town, who died March 5, 1871. The final burial at Protestant Cemetery appears to be Henrietta Huick, who died in 1876; she was later removed to Mount Hope Cemetery. There are also entries in the Johnson-Saum and Knobel records for burials at the "Odd Fellows" and "Masonic" Cemeteries at Old According to Bissell. when "San Diego's population moved away from Old Town, relatives of those buried on this land in 'Protestent Cemetery' began to transfer their dead to other cometeries. The land once occupied by the Protestent Cemeters was acquired by the State of California in the 1960s for construction of Interstate 5, according to Historical Site Board Report #47, on file at the San Diego City Planning Commission and the San

1849 to 1880. Also, upor

entering El Campo Santo,

Diego Historical Society. Calvary Cemetery (Pioneer Park)

Calvary Cemetery, located adjacent to Grant Elementary School in Mission Hills, was established by the City of San Diego in 1870. Catholic families, including the Bandinis and the Coutses, buried their dead there until 1919, when Holy Cross Cemetery opened. The count of those buried at Calvary varies from 1600 to 2000, and many have Irish, Italian, and Hispanic

Late in the 1930s, according to Bissell, "a fire in the caretaker's shack, located on Calvary grounds, destroyed all the burial records except one book which dated back to 1899. Unmarked graves lost their identity."

In 1970, after a record was made of the location of the tombstones, the ceme tery was turned into a park. Tombstones of interest were relocated to the southeast



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torical Society has photos of many of the Calvary Cemetery tombstones. The photos are grouped into jackets, and notations on the ackets indicate the section of the cemetery in which the photographs were taken.

The R. Clinton Griffin Collection of Catholic Death Records, located at the San Diego Historical Society archives, has an indexed volume entitled Mission Hills Catholic Cemetery (Old Calvary) 1875-1969, which contains burial records. Look in the index for children's burials, for often the children's listings will add the names of their parents.

Maps for Calvary Cemetery are located in the storage room at Mount Hope Cemetery office. There is also a drawer of index cards at Mount Hope that contains records of some of those buried at Calvary Cemetery. However, the Griffin collection probably contains a more accurate listing than either the "Pioneer Memorial" plaque or the index cards at Mount Hope. Mount Hope Cemetery

Mount Hope Cemetery is San Diego's only public cemetery that is still operating. It is run by the city. Alonzo E. Horton, founder of New Town, and others established Mount Hope in 1869. Early burials most often occurred in the GAR Section (Civil War veterans), in Divisions 1 through 6, and in the Odd Fellows and Masonic sections. Tombstones in Mount Hope Cemetery date from the early 1880s, and many have information of genealogical interest on them.

There are several record sources at Mount Hope Cemetery, including the following: 1. Old cemetery books: There are four old

bound volumes at Mount Hope that constitute a record of early burials to 1948. Burials are grouped by the first letter of the surname, and individual burials are listed chronologically under each letter. Volume 1 covers the period of 1869 to 1909. This volume has been transcribed (though it is unindexed) by the San Diego Genealogical Society. Volume 2 dates from around 1910 to 1926. Vol-

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ume 3 from around 1927 to 1940, and Volume 4 from around 1941 to 1948. This constitutes the early written record of Mount Hope and reflects interments from the earliest burials at this cemetery.

The information in these books varies The first two books contain more genealogical information, including a decedent's na date of death, date of burial, race, age at death, sex, marital status, nativity, and location of burial within the cemetery. Some of the nativity listings contain the word "American," but many mention a state of birth. The last two books contain only basic burial information, i.e., date of death, date of burial, and location of burial within the cemetery.

2. Burial cards: There are about 30 drawers of index cards currently in use at Mount Hope that provide information on burials The cards reflect the information in the bound volumes and are maintained to the present time. "Nativity" was not copied onto the cards, so a researcher would have to look at the bound volumes to determine where

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3. Lot cards: These cards show who is buried in a particular lot, and also who the owner of the lot is. The grouping by lot helps a researcher to identify additional family members of an ancestor without having to consult the burial cards or old cemetery books Lot cards also contain information on when the people were buried in the lot and when the lot was first purchased.

4. Maps: Maps at Mount Hope are value able because they show who is buried next to whom. Some Mount Hope maps, particularly those for GAR Divisions 1, 2, and 3, show existing tombstones, valuable because a tombstone may yield inscription information. However, for most of the older sections of Mount Hope, tombstones are not drawn on

If you believe that a relative may be buried at Mount Hope Cemetery, contact the cemetery office at 619-527-3400 for additional information. The address is 3752 Market Street, San Diego 92102. The office is

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open from 8:00 a.m. until nd 3:30 p.m. Monday through Friday, and closed ds. The grounds are fenced and open every day but only from 8:00 a.m. to 4:00 p.m. (not until dusk, as is common at other San Diego

Cypress View Mausoleum

At the southeast corner of Mount Hope Cemetery is a arge structure called Cypres View Mausoleum. It face: onto Imperial Avenue and is not accessible from Mount Hope. The office to this facility is across the street on Imperial Avenue, where addition mausoleum crypts are located.

Cypress View Mau soleum, built in the mid-1920s, is composed of sanc tuaries with burial crypts built above the ground. In the office, there is a file of index cards with the names of all persons interred at the mausoleum. The cards contain date of death, location of burial, and sometimes other information such as name of spouse, date the burial crypt vas sold, whom it was sold to, and the mortician handling the burial. If you believe that a relative is interred at Cypress View Mausoleum. call 619-264-3168 to request a search of the card file. The address of the mausoleum is 3953 Imperial Avenue, San Diego 92113. The office is open 8:00 a.m. to 5:00 p.m., Monday through Friday.

Greenwood morial Park and Mortuary

Many pioneers of San Diego are buried at Greenwood Cemetery, but unless they were removed to Greenwood from other locations, they are pioneers who died after 1907, when the cemetery opened. If you believe you have a relative buried at Gre wood, call the cemetery office Phone number 619-264-3131: mailing address: 4300 Imperial Avenue, San Diego 92102. Greenwood is east of and adjacent to Mount Hope Cemetery. The grounds are fenced. Grounds hours are 8:00 a.m. to dusk; the records department is open from 8:00 a.m. to around 4:30 p.m.

Holy Cross Cemetery and Mausoleum Holy Cross Cemetery was dedicated in 1919 and its ausoleum was built in 1939. It is the only Catholic cemetery currently in operatio in San Diego (although non Catholics can now be buried there). The cemetery is located in Chollas View, at 4470 Hilltop Drive, San Diego 92102. The phone number is 619-264-3127. Office hours are Monday through Friday, 8:00 a.m. to 4:30 p.m., and Sat urday from 9:00 a.m. to 1:00 p.m. The grounds are

fenced and are open from 8:00 a.m. to 4:30 p.m. The mausoleum is open until 4:00 p.m. daily.

Home of Peace Cemetery

Laurie Bissell writes: "The first Jew in San Diego, Louis Rose, arrived in 1850. Immediately he began to purchase land, eventually developing tery inconveniently far from 'Roseville.' Soon more Jews town. Congregation Beth Israel petitioned the City for land in Mount Hope Cemesettled in San Diego. By 1861, they organized Adath Joshu-

tery for a Jewish burial ground run under the leadership of They received the land in Marcus Schiller, Top priority would be acquiring land 1892, establishing the 'Home for a Jewish Cemetery of Peace' cemetery. "With Home of Peace "Louis Rose answ

the need by deeding Adath available, the Jewish com-Joshurun five acres in munity discontinued use of Roseville" for the cemetery the old cemetery. In 1937. "Population shifted with they reinterred those buried time," Bissell continues, "leavat the Old lewish Cemetery into Home of Peace." ing Roseville and the ceme-

Recently a survey of Home of Peace Cemetery has been done and the information computerized. A book

containing Home of Peace tombstone inscriptions entitled Tombstone Inscriptions. San Diego, California can be found at the Family History Center. The book contains 30 pages of inscriptions for this cemetery, but the recent survey of the cemetery will prob-

ably be more complete. The cemetery gates at Home of Peace are open Monday through Friday, 8:00 a.m. to 3:00 p.m.: Sunday 10:00 a.m. to 3:00 p.m.; closed



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Saturday and holidays. The site is unstaffed. For information about burials, contact the Home of Peace office, 6363 B (2ajon Boulevard; phone number 619-286-1867. This fenced cemetery is located at the southwest corner of Mount Hope Cemetery, but the entrance is at 3668 Imperial Avenue.

Fort Rosecrans National Cemetery

"Fort Rosecrans Cemetery," Bissell writes, "began as part of 1,000 acres set aside for military purposes in 1852. Although Ballast Point is believed to be the location of burials from 1542 and 1602, the first recorded burials in the area began in 1856."

A computer screen housed in a kiosk outdetermine if a particular veteran is buried here. Also in the kiosk are ring binders containing alphabetical lists of all veteran buried in the cemetery, giving the date of interment, rank, and section of the cemetery where the veterans here buried. Many tombstones have veterans are buried. Many tombstones have

numbers on the back, which is helpful in finding them. At times, the veteran's wife is named on the back of the tombstone, along with her date of death.

The cemetery is located one mile short of the Cabrillo National Monument on Point Loma. Their mailing address is Fort Rose-crans National Cemetery, P.O. Box 6237, San Diego 92166. Their phone number is 619-535-2084. Office hours are Monday through Friday, 8:00 a.m. to 4:20 p.m. The fenced grounds are open seven days a week from 9:00 a.m. to 6:00 p.m.

Glen Abbey Cemetery

Located in Bonifa at 3838 Bonifa Road, 91902. Phone: 619-498-4600. Office hours: Monday through Friday, 8:00 a.m. to 5:00 p.m.; Saturday and Sunday, 8:00 a.m. to 4:30 p.m. Grounds hours: 7:00 a.m. to dusk. Glen Abbey serves the South Bay areas of National City. Chula Vista, Bonita, and Imperial Beach

The Family History Center has a list of persons buried at Glen Abbey entitled Glen Abbey Cemetery, Chula Vista, California — Tombstone Inscriptions to 1968. This large volume contains at least 324 pages of tombstone inscriptions and a 70-page index. Many of the inscriptions date from the late 1800s.

La Vista Memorial Park

Located in National City at 3191 Orange Street 91950. Phone: 619-262-1225. Office hours: 8:00 a.m. to 5:00 p.m., Monday through Saturday. Grounds hours: 8:30 a.m. to 5:00 p.m. daily.

La Vista has served South Bay since 1868, making it one of the oldest cemeteries in the area. Two books located at the Family History Center summarize burials at this cemetery. One is entitled Tombstone Inscriptions: San Diago and Riverside Counties, California, and the other is Cemetery Records of San Diego County, later titled Cometery and Burial Records for Rancho de la Nation/La Vista Cemetery. The latter volume is for sale by the San Diego Genealogical Society.

A visit to La Vista reveals a fenced, hilly cemetery with a number of tombstones dating from the 1870s. The "Non-Endowrnent" section contains some of the oldest graves. The Kimball family, founders of National City, are buried here.

El Cajon Cemetery

This is one of the older cemeteries in the San Diego area and is located at 2080 Dehesa Road, just east of El Cajon. Phone: 619-442-0052 (cemetery office). Office hours: Monday to Friday, 9:00 a.m. to 3:30 p.m. Grounds hours: every day, 8:00 a.m. to dusk.

El Cajon Cemetery serves East County, including El Cajon, Lakeside, La Mesa, and Mount Helix. A three-page listing of individuals buried at El Cajon Cemetery appears in Tombstone Inscriptions, San Diego and Riverside Counties, California, which can be found at the Family History Center. Additionally, a group from the San Diego Genealogical Society is transcribing tombstone inscriptions at this cemetery.

Other cemeteries exist in outlying areas of San Diego County. The sidebar on page 36 includes several books with tombstone inscriptions from cemeteries not mentioned here. To research outlying cemeteries, contact the San Diego Historical Society, the California Room of the San Diego Public Library, and

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FURTHER RESEARCH OUTSIDE SAN DIEGO

Several facilities in San Diego will help you extend your research to other areas of the United States, and they will be mentioned briefly here. But first, a word about classes. If you are interested in extending your study to other locations, take a good basic course in genealogy offered free at the Family History Center in Mission Valley, for a small charge at the La Mesa Senior Adult Center (619-464-0505) and free from the North County Genealogical Society, which holds classes in Carlsbac on the first Saturday of each month (call Carol Baird, 858-481-8511, or Bee Koons, 760 723-0676, for more information).

Other classes are held by various organi zations for people of British, German, Scan dinavian, Italian, African-American, Jewish, and Hispanic descent. Announcements of sses and genealogy conferences are on the bulletin board at the Family History Center

The Family History Center is one of th main resources for conducting research in other states. There are Family History Centers throughout the United States, and they all tan into the large collection of genealogical mate rials at a main library in Salt Lake City, com piled by the Church of Jesus Christ of Latter Day Saints, Use of the computers at the Fam ly History Center in Mission Valley is free, Print outs of information are 5 cents a page for com

puter printouts and 25 cents a page for reader/photocopies of microfilm or microfiche

The following indexes or library catalogs are available on Family History Center computers:

The Ancestral File Computerized Index: By typing in the surname you are researching, you may be able to tap into another person's research, pull up an entire pedigree chart for the individual, and go several generations or more up your family tree. This is a simple systern to use, and an instruction book to this con puter-search program called FamilySearch: Using Ancestral File is available from the Fam ily History Center for a minimal charge.

The International Genealogical Index (IGI) Computerized Index: A computer list of several hundred million names of deceased persons that can provide you with information about particular individuals. Pedigree charts cannot be printed out from this source. If that s needed, re-enter the name in the Ancestra File. A small instruction book to this index called FamilySearch: International Genealog ical Index can be purchased from the Family History Center for a minimal charge.

The Family History Library Catalog This database lists and describes microfilms and microfiche containing vital records, books family and local histories, and maps that are available at the main Family History Center library in Salt Lake City. The file can be searched by locality or surname. Obtain a microfilm or microfiche number, and you can order the film or fiche from Salt Lake City for a small

charge. An instruction book on this index. FamilySearch: Family History Library Catalog, can be purchased from the Family History Center for a minimal charge.

Another major source is the Carlsbad Library, located at 1250 Carlsbad Village Drive (just east of L-5). Carlshad 92008. The phone number of the Genealogy Room is 760-434-2931, and their hours are Monday to Thursday, 9:00 a.m. to 9:00 p.m.; Friday and Saturday 9:00 a.m. to 5:00 p.m.; and Sunday 1:00 p.m. to 5:00 p.m.

This library has 20 or more drawers of microfiche containing family histories, local histories, vital records, and the largest collec tion of U.S. census index books in the area, making a trip there a must if you are searching migration patterns of individuals and families through the census indexes. Then come back to San Diego to view the actual census microfilms at the Family History Center in Mission Valley, for they have all census returns for all states and all years.

The Carlsbad library also has a huge collection of books on genealogical information from other states. Their library catalog can be accessed online at web2.ci.carlsbad.ca.us. Contact librarian Mary Van Orsdol for further information about this library.

The Genealogy Room of the San Diego Public Library is a good place for researching the eastern states and also for American colonial research. It has the entire series of journals from the New England Historic and Genealogical Society, and it has indexes that can be used to locate ancestors who lived in

RESEARCH STUDIES

colonial times. A series of books in this room entitled Germans in America documents individual German immigrants who came to the United States from 1850 on, and there are also books like The Great Migration Begins, which lists information about immigrants who came to the American Colonies before 1628

The San Diego Genealogical Society library in El Cajon is a good source for genealogical books on all states in the country, plus it has a wonderful collection of genealogical society newsletters from many regions of the country. These are invaluable for tracing individuals, for often newsletters give tombstone inscriptions from small cemeteries, or memberships in organizations, or military service records that would not be available any other

Local universities have a great deal of information in their libraries not only about San Diego but also about the history of other cities and states in the union. I have researched Chicago and other locations in Illinois at UCSD, for example, and San Diego State also has many historical books.

Last but not least is a branch of the National Archives, located at 24000 Avila Road, Laguna Niguel CA 92677. Their phone number is 949-360-2641, and their hours are 8:00 a.m. to 4:30 p.m., Monday through Fri day; open to 8:30 p.m. on the second and fourth Tuesdays of the month; 8:00 a.m. to 4:30 p.m. the first and third Saturdays of the ith. Closed federal holidays. Internet address is www.nara.gov. and the e-mail address

The best time to access records at this facility is in the early-morning hours when there is not a line to use the microfilm reader/photocopiers. There is a restaur in the building open to the public. A booklet entitled Index to Microfilms in the Research Room can be obtained by calling the

National Archives. This facility has federal censuses for 1790 through 1920 for all states, but you can view these at the Family History Center in Mission Valley The National Archives does have census indexes that aren't available at the Carlsbad Library, the San Diego Public Library, or the Fam-

ily History Center, so if you are really stuck on research ing a particular line, you car to the National Archives and look at its indexes The National Archives

also has all the Sounder indexes on microfilm Soundex was a system used to index names that sounded alike for the 1880 through 1920 census years. The Soundex indexes help to ider tify the Enumeration District and page number that your ancestor is on in the census returns, saving you the trouble of going through the cen-

sus page by page. Using the indexes available on microfilm at Laguna Niguel, you can obtain a per

sion file number for a Revo lutionary War ancestor, jus as you did at the Family His tory Center for the Civil Wa ocestor, as discussed above Then, order the Revolution ary War ancestor's file from the National Archives in Washington, D.C., using NATF Form 85, A sampling of other microfilms available

at Laguna Niguel includes

Index to Compiled Ser vice Records of Confederate Soldiers, microfilm M253 V9 Index to Compiled Ser

vice Records of Volunteer Union Soldiers. various

Special Census Enumerating Veterans & Widows of the Civil War, 1890, M123 11 Headstone Records for

Civil War Union and some 1812 Veterans, 1879-1938, M1845 V12 Registers of the Pacific Branch Sawtelle Home for Disabled

M1749 V12 **Burial Registers for** Military Posts.

Soldiers 1882-1938.

Index to Compiled Ser

vice Records of

Union Colored

Troops, M589 V11

Camps and Sec tions 1768-1921, M2014 V12

Army Post Returns for California and Arizona, 1800-1916, M617 V12

CONCLUSION

As you can see, there is a wealth of information in and around San Diego available to family-history researchers and it only requires you to get out there and discover what the records hold about

your family. I wish you well that this article can be of use _ Barbara Palmer

Barbara Palmer is author of The Civil War Veterans of San Diego.

Descriptions of the San Diego Historical Society's collec tion are taken from A Guide to the San Diego Historical Society Public Records Collection, by Richard Crawford.

RESEARCH STUDIES

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LETTERS

continued from page 3
people would be comfortable
in receiving

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liver or Charles Manson's heart.

I believe that the domi-nant religious belief in our culture, that this life is the only one we get, followed by eternal salvation or damnation, contri-butes to the demand that life be prolonged at all costs. At

be prolonged at all costs. At the risk of sounding trite, how many people lack basic medical care while others receive costly organ trans-plants? I would like to see more discussion of these issues, rather than unquesning acceptance of organ nation and transplantation

as automatically a good thing.
In response to Helen
McKenna's diatribe against
"Name Withheld" (Letters, "Name Withheld" (Letters, March 8), there are people who react violently to con-troversial and unpopular opinions. The "Name With-held" option allows writers to express these opinions freely, without threat of personal harm or retaliation

Name Withheld

bit enlightening. At this poin

though, it does me no purpose

yourselves. In your article of March 8 (Pop Music) about the

Centro Cultural de la Raza, in

addition to presenting a

deed, you focus on the view

related to the Centro

Impotent

Centro Staff

Shaun Deegan

Shamelessly Shaun

For the record, I am a previous
"Name Withheld" letter author.
To the critic in "Selfless" of
the March 8 issue (Letters), I would just like to say that one not need be in the "witness protection program" to have reasons to withhold one's name. There are other valid

Overly Full...

Nauseous...

positive programming in the performing and visual arts that has been developed and offered under the current reasons: Fear of not being published due to one's prox-imity to the publication itself. Another reason would be the desire to keep certain phil-osophical and moral views to board and the sorely needed institutional growth that is occurring under same and the support these successes have osophical and moral views to oneself so as not to damage relationships with fellow coworkers, family, or friends who might construe the letter as critical. Another reason would be to free oneself to use personal examples insupport these successes have engendered in members of the community — you offer improper gossip and innuendo about personal relationships and the sexual orientation of Centro staff as (impotent) supuse personal examples in-volving others to illustrate a point. For instance, if I was to illustrate a point using my own family member's exper-ience, I would not want his or her identity to be revealed if the experience described the experience described the experience described abortion, bad relationships, abortion, bad relationships, etc.). Use your imagination on that one. Hopefully this was a bit enlightening. At this point tive. This is the poorest jour Colin Hampson

Sordid Centro Mess

Sordid Centro Mess
Dave Good's article on the
Centro Cultural de la Raza
(Pop Music, March 8) captures several of the core issues
surrounding the controversy.
However, the attempt by Aida
Mancillas and Nancy Rodriguez
to play the sexism and homophobia cards from the very
beginning of their reign of
terror has completely distorted terror has completely distorted the nature of the Centro's problems. I am not about to deny the presence of both

Coalition is made up of a wide variety of artists and professionals (including many women and a few gay people) who are neither sexist nor homophobic.

The fundamental difference

separating the new manage-ment and the coalition has to ment and the coalition has to do with their philosophies regarding the social function of public art institutions. Is the Centro to be a collective and democratic space whose primary role is to serve working-class Latino and indigenous communities, or indigenous communities, or will it become a bizarre

to the banking industry who invited himself onto the board. The current manage serve has stopped coming to the Centro. Can there be any doubt that the people now in charge have robbed the com-

munity of what is rightfully theirs?

Mancillas asserts "our feeling now is that people don't really want the dialogue." This to roust a peaceful meeting. When plans were made for a

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(619) 688-6565

hybrid of corporate glitz

(Mancillas's fantasy of a "multimillion-dollar organ-

"multimillion-dollar organ-ization") and a personal per-formance space for the dance troupe run by Rodriguez's partner? What is clear is that none of the decisions now being made will benefit from broad public discussion and democratic opperment. The

democratic governance. The new board president is a Los Angeles carpetbagger with ties

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RESEARCH STUDIES

evaluate an TO OUALIEV

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>Bloating, fullness or nausea after

bloating, fullness ENROLLEES RECEIVE AT NO COST and nausea after

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The medication and all study-related medical care will be provided at no cost, and you may be compensated for your time and travel. The medical staff conducting this study is courteous, respectful, professional and, of course, expert at treating genital herpes. And your participation will be kept strictly confidential.

By taking part, you will gain insights and help the medical community learn more about genital herpes. Your participation could also lead to a new treatment and may provide hope for millions of others living with

Space in the study is limited. For more information or to see if you qualify, please call toll-free

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declared that she had no plans to attend and certainly plans to attend and certainly no plans to negotiate. The attempt by the board to represent coalition members as mired in the 1960s is also inaccurate. Most of us in the coalition have a crystal-clear sense of where we are his-torically and what the corporate alkayour of public institutions. takeover of public institutions means for Chicano/a art

The time has come for the the time has come for the city to intervene in this sordid mess. The Centro was created by grass-roots Chicano and Chicana artists and intellectuals. It belongs to San Diego's working-class Latino com-

Jorge Mariscal Dept. of Literature UC San Diego

Rhetoric Swim

I would like to join Katie Musar (Letters, March 8) and other (Letters, March 8) and other Wise detractors in saying that I really miss Max Nash and Eleanor Widmer. Usually after a few words of her many, I lose interest in what Wise has to say about the restaurant she reviews. I find myself swimming in her rhetoric. Combine that with your small print, her eagerness to show me how wise she is, and I'm going to look to other venues. Thank God you still have

Duncan: ****

Duncan: *****
In reference to the movie critic,
Duncan Shepherd. Thanks for
calling my attention to Main
Street and O Brother. I saw them
both the weekend they came
out. Main Street was to me a
feel-good movie, like It's a
Wonderful Life, And I enjoyed
O Brother, Where Art Thou?,

especially the cracker politi-cians dressed like Boss Hogg and fattened from feeding at the public trough. I give Duncan Shepherd five stars. That guy at the Union-Tribune would give three stars to the Coca-Cola commercial that precedes the

Investigate CCDC/

Agency In regards to "City Lights" article March 1, "Has Gaslamp

Redevelopment

Lived Up to Its Promise?"
For CCDC power and greed,
Gaslamp has been a success.
For the taxpayer and citizen,
it has been a bust.

it has been a bust.

As the Gaslamp has brought lots of restaurants and bars with some retail, it has squashed the free-market and free-enterprise system. The CCDC has used nearly a half billion taxpayer-leveraged dollars to pump up downtown. While it has done this the rest of the has done this the rest of the city is being left out. Street, sewer, park and recreation, and public safety systems have been underfunded for decades. Now the CCDC has \$250

million of outstanding indebt-edness (1999 Redevelopmen Agency annual report), while only receiving increment of only receiving increment or \$25 million per year to pay off that debt. The same year, the Redevelopment Agency paid out \$7 million in admin-istrative costs, yet only \$6 million in housing develop-

20 percent of the budget. Who knows how many Who knows how many businesses have gone belly-up in the downtown area since the CCDC started with Horton Plaza? In fact, Horton Plaza still has \$23 million of debt. Increment from the shop-

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done even though many of the areas that have bonded for tens of millions of dollars vet have \$0 in annual incre

by eminent domain when big-ger fish (Padres and JMI) came along. Please be aware that nearly one half of San Diego south of I-8 is a redevelopsouth of 1-8 is a redevelop-ment zone (5000-plus acres). Because "the Agency" and CCDC have an insider line to the city coffers, it is really

much the city has spent on

fixing up downtown. (But don't look down B Street, across from city hall, because it still looks like crap.) While CCDC officials quote how this has brought in billions of private-sector dollars, they forget to mention that they and the city were the ones who decided and controlled who got the opportunity. How many of these private companies were drawn away, from your neighborhood? Could these have been special deals for people and com-panies who supported poli-tical campaigns or other special projects? projects?

The city is behind in hun-dreds of millions of dollars'

Epilight"

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community projects. Is the CCDC and Redevelopment Agency to blame? Only a strongly supported invest-igation into redevelopment igation into redevelopment and how the city does bus-ifiess in helping private com-panies "make it" here in San Diego will answer the ques-tion(s). But don't look to big

yet have \$0 in annual incre-ment. I'm not sure how the bonds/interest is being paid. CCDC invited many busi-nesses (mostly small) into East Village before it became the "Ballpark district." Then the agency took back the properties

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Spring Specia

as the daily paper benefits in quietness (see huge billboards on the "Q"), and many TV sta-tions (9 KUSI and 7/39 NBC) are in negotiations or deals with the CCDC now for downwith the CCDC now for down-town property. We really need some independent news gath-erers to look out for the public and citizens.

Daniel Beeman

Big Flashlights Make

No Tonk The "City Light" article (Feb-ruary 22), "If You Don't Run You Don't Get Hit," is another

While maintaining a cer tain reticence about diversion or deterent strategies, versus stopping illegal immigration period, there is little doubt that the current plan is far better than returning to pre-Operation Gatekeeper conditions.

The article by Susan Luzzaro presents the readers with classic

presents the readers with classic journalistic propaganda. Like the Platte River in Nebraska, it's a mile wide and an inch deep. Not only a lengthy dia-tribe of false accusations,

suggestions on how to better protect our borders.

The writer knows little of The writer knows little of which she writes and com-pounds the problem by relying on self-serving observations and incendiary quotes from historical border-enforce-ment archenemy Claudia Smith, mouthpiece for the California Rural Legal Aid Foundation, and predictable inputs from the ACLU. The article immediately falls into a credibility "black hole" when

or recovering drug and alco-hol abusers. Many suffer from chronic mental health and physical handicaps. They can hardly be considered "able-

parisons between healthy, young, job-starved undocu-mented workers congregating at the Home Depots and vagrants (able-bodied men) holding signs begging for handouts.

nitude of these enormous costs connected with the "price tag"; she seemingly rejoices in the fact that this growing cheap exploitable labor force is great to have around. It would be to her credit to study the recently released The writer fails to acknow-ledge that the vagrants are, for the most part, hard-core unemployables who are active costs of illegal aliens on the border states commissioned and released by the U.S. Mexican Border Counties She then injects a con-

that "the labor of undocu-mented workers is a struc-tural part of our economy

and a part of the low price tag we pay for many items." Not only does she ignore the mag-nitude of these enormous

titled "Illegal Immigrants in California's Border Counties: The Costs for Law Enforcement, Criminal Justice and Emergency Medical Services." While a more expensive report covers counties in California, Texas, Arizona, and New Mexico at an annual cost of \$108.2 million, the counties of \$an Diego and Imperial account for \$57. million of the total cost. And this is only part of the story. Cost impacts of both illegal and legal border crossers of Medi-Cal fraud and on public education are not even included. How many motel rooms or

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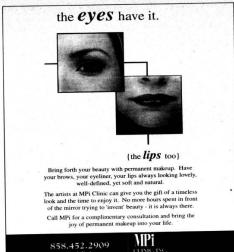
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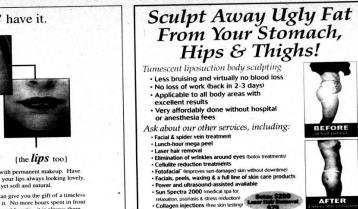
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With all of the above said, With all of the above said, this is not what the author really wants to get at. Her intensity to mark the U.S. Border Patrol and Operation Gatekeeper as the villain is pretty clear-cut. Yes, it is true that illegal

border crossers are drowning in the All American Canal or in the All American Canal or dying in hostile deserts and mountains, but many being included as victims of Oper-ation Gatekeeper fall off trains and fences, perish due to automobile accidents, or die of natural causes, and some of

these casualties occur deep into U.S. territory, as far away as Riverside. No matter how as kiverside. No matter how or where these migrants meet with their fatalities, their names are added to the Operation Gatekeeper tally. Not to minimize the cur-rent death totals, but, in pre-Op-

eration Gatekeeper the migrants were drowning in the All

American Canal, the Tijuana River, the Pacific Ocean, and the Rio Grande River. Plus the Rio Grande River. Plus, there were over 300 high-speed chases originating at the border per month. Over 160 people were killed and many others injured running across the busy freeways over a five-year period. Hundreds have perished after being Gatekeeper.

The "open border" advo-cates, no doubt, would like

abaridoned by the smugglers in sealed railroad cars and large semi-truck trailers. Ms. Luzzaro points the accusing finger, with Claudia Smith's cheerleading, at the U.S. Bor-der Patrol and Operation

ment to disappear completely and the agents could then pass out "Welcome into the U.S." packets as the border barriers come down.

Claudia Smith states, "You U.S. Border Patrol] put people's lives in mortal peril, and then you want credit for rescuing them. That is undoubtedly one of the most

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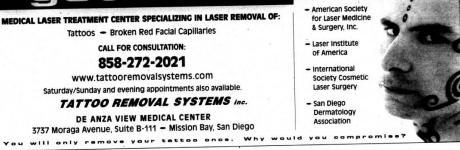
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contrived and convoluted contrived and convoluted points of contention she has ever conjured up. The U.S. Border Patrol agents have absolutely nothing to do with putting anybody's life in mortal peril except maybe their own. In spite of repeated commercial "broadcasts" and circulating warning leaflest by both the U.S. and Mexican greent learns, the undocument of the content mented keep coming north paying high fees and trusting their lives to the smugglers. Yet, when Operation Gate-keeper is 100 percent oper-ational, which it currently is not, the projections for greater not, the projections for greater border safety are very en-

couraging. Claudia Smith is correct Claudia Smith is correct and we totally agree that many U.S. employers are a big part of the problem by hiring illegals and are not being in-vestigated, fined, or shut down. Problem is, her organization, along with others with the same agenda, have hindered and curtailed interior enforce

ment, which in the end could have and would lead to the needed employer sanctions. Just consider, if we would

return to the conditions before Operation Gatekeeper, Imperial Beach could again be over-whelmed with illegal alien and drug-smuggling activities as over 220 smuggler vehicles make nightly runs out of the tiny community towards L.A. and parts unknown. The folks in the Robin Hood

of illegal foot traffic and high-speed chases through their yards and streets and the continuous barking of hun-dreds of dogs from dusk to dawn. We can expect more traumatized drivers on the traumatized drivers on the highways experiencing the horror of having a poor migrant's head splattering against their windshield as it bounces off the hoods of automobiles traveling at 65 mph. If one has any doubts show the drive along 15 oct. about this, drive along I-5 or I-805 and look at the big yellow

caution signs showing the silhouettes of a man and woman running with locked hands

County can again look forward to the nightmares of hundreds of illegal crossers and drug smugglers, day and night, roaming through their private property, breaking into their homes, tearing down their fences, allowing their livestock to stray or to find their pet dogs savagely killed because they barked at the intruders. How many more brushfires will these folks have to face?

will these folks have to face?

It is reprehensible for Claudia Smith to casually claim that "the job of the migrant is to run." It is not the job of anybody to run when an officer of the law orders a suspect to stop. Not only is it stupid, it's against the law to run from a scene of a crime — and illegally crossin

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our sovereign borders is a crime. Claudia Smith as an attorney is supposed to be an officer of the court.

Furthermore, hollow-point bullets are absolutely more bullets are absolutely more effective in stopping an at-tacker and less likely to pass through the target and harm another person or another Border Patrol agent. One must also consider that in almost every encounter with armed border criminals and corrupt Mexican military personnel, along the border, the oft-lone Border Patrol agent is both outgunned and

It is time to dispel the old and untrue myth being repeated by outspoken critics claiming

rampant Border Patrol agent brutality. The agents do not just haphazardly hit illegals or "tonks" on the heads with big flashlights (lamparasos) tha make a hollow "ronking sound First of all less than 20 sound. First of all, less than 20 percent of the agents carry the big flashlights, and they do not make a hollow tonking sound. They are also not standard issue, nor are batteries furnished by the agency. This unfounded myth got

its start as a result of a single agent who fabricated this story to an INS commission member in the 1970s, and it has been passed down as gospel by anti-border patrol

groups ever since.
On a more positive note, it is good news to learn from

I believe that I am on safe ground to conclude that the overwhelming majority of American citizens and legal that the cost to smuggle illegal aliens has grown three- and fourfold and it is harder to cross back and forth. As a residents do not relish the "good life" at the expense or on the backs of a large exstudent of economics, if Oper ation Gatekeener is causing ation Gatekeeper is causing this to occur, perhaps in time the law of diminishing returns will set in and the criminal operations will simply be unaffordable and the smug-glers will have to get honest jobs, Just think, Claudia Smith's society. If they did, why not change the Constitution and re-establish legal slavery? In effect, this is what anti-bordercontrol advocates, i.e., the ACLU, Claudia Smith, and concern about the U.S. emothers, inadvertently or by concern about the U.S. em-ployers getting off "scott free" — if she is indeed being candid — will be relieved when more INS officers are cut loose to conduct intensive

interior enforcement and close down those U.S. employers

who act as a magnet.

design are asking for.

Ben J. Seeley
Executive Director

I beg you, please! Use some of the editorial discretion that is

your breasts, and Ben's mouth, and pink milk flowing, and Ben's hot breath on your breast. We get it. Your obsession drives you to be unable to write a column without Ben's mouth on your breast. Enough!!! Oh, and one more thing. This ongoing Duncan Shepherd battle...I can give the definitive answer — this guy hates movies. Period. He consistently rates 20 mo out of 25 with one star or the dreaded dot. If he were reviewing, say, chocolate, and he hated 20 out of the 25, the conclusion would be he doesn't like chocolate. Get someone who enjoys movies to review movies and the constant calls for his head will

Name Withheld





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Calendar

Wood Giraffe Sparks Career Change

A Woodworking Weekend

the Router Lady is not put off by the suggestion that a router resembles the garbage disposal unit to be found under many a kitchen sink. On the contrary: "That's not a bad description. Actually, a router is nothing more than a motor that holds a sharp cutter. And that would describe your garbage disposal, too. The uniqueness of the router is that, in addition to being that simple, it's also extremely versatile

that simple, it's also extremely versatile."

Decorative edge work is the most common use for a router. It's the tool for making all types of joinery — for example, tongue-and-groove, mortises, rabbets, and dovetails. It can plane, shape.

plane, shape, and carve;

mouldings: is

EVENTS

Local Events

Classical Music

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Theater

Pop Music

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Movies

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Restaurants

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useful for inlaying; and will help you make exact duplicates from a pattern. The Veg-O-Matic of the woodworking world, it is, however, something many people buy, then

never use. Not long ago, says Carol Reed, which is the Router Lady's real ame, a survey discovered that, of all the people who have ever owned a router, 83 percent have used it only once or not at all.

"I remember when I first got mine, I had no clue what to expect," Reed says.

"I turned it on. 'Whoat' I turned it right back off. But what amateurs don't realize is that a router is not used successfully freehand, except by those really talented treehand, except by those reany taientee sign makers you see at county fairs. It needs to be guided by something." Jigs are one thing you can use to guide it, says Reed, who has also earned the nickname "jigmeister," because she

es ner own. The 58-year-old past president of

the San Diego Fine Woodworkers the san Diego Fine Woodworkers Association specializes in ecclesiastical furnishings. They include pulpits, lecterns, and other furniture of the chancel areas at, among other places. Escondido's Grace Lutheran Church and her own Community Lutheran Church, where she sings in the choir. She where she sings in the choir. She considers the work part of her personal ministry as well as her career.

ministry as well as her career.

She credits her granflather with getting her started. "He, my father, and all my relatives were dairy farmers in Shebosgan, Wisconsin, But one day, to get me out of his hair, my granflather put a piece of pine in my hand, gave me a hand plane, and showed me how to make what he called pine 'curlicues.' Pine is pungent and very beaufful, and I was really taken by it. "That was the beginning of what she calls? a love affair." beginning of what she calls "a love affair rather than "an organized quest to

> Over the years, she tried to learn as much as she could. She considers herself to have been selftaught until the mid-1980s, wher she signed up at Palomar Marcos. Eventually, she had taken every course they offered. Later, the college hired

Over the

She claims to have been "forced" into making her hobby her profession. "I was among the many people who got laid off by the phone ion "I was off by the phone company, in 1984, and was not feeling great about it. And I did what lots of ladies do when

This was in Ramona, where she lives. Trying to cheer her up, Pat asked what Reed would do now that rocking horses." Pat said, "Well, my rocking giraffe at a craft fair." But Pat which was too bad which was too bad, because the daughter collected giraffes. "How about if you make

her one?" Pat suggested. Geronimo, a he was christened. turned out to be 6'2" and still gets decorated at twinkling lights by the giraffe

collector, who now has children of her

But it would be nearly a decade before Reed could support herself by

before Reed could support nerseit by woodworking. This weekend, as part of the Ultimate Woodworking Event at the convention center, Reed will be giving seminars and demonstrations with her router. She encourages women to join the men. "I was usually the only woman in my classes [at Palomar]. Now women are getting into woodworking for a variety of reasons. For one, their variety of reasons, For one, their husbands are into it and they want to support them. For another, they have realized wood is just another medium in which artists work. Third, they have a 'honey do' list and no honey to do it. Finally, it's a practical thing. Obviously, we're overrun with furniture stores. Bu the fact is, most of it isn't very well buil

Of the noise and flying sawdust,

Of the noise and flying sawdust, Reed says, "Wear good ear and eye-protection" — although safery precautions, she knows, are not considered "macho." "A tool does not make a woodworker," Reed warns. 'Back 200 years ago, those fellows made their owr tools with whatever they had.' Then, again, she wishes today's toolmakers



would be more responsive to changes in their customers' demographics: "They are reluctant to make tools for smaller hands and a little less physical strength. But we're working on 'em.

The Ultimate Woodworking Event San Diego Convention Center 111 West Harbor Drive 111 West Harbor Drive Friday, March 16, 11:00 a.m. to 6:00 p.m. Saturday, March 17, 10:00 a.m. to 6:00 p.m. Sunday, March 18, 10:00 a.m. to 4:00 p.m. Three days, \$10; \$5, students 18 & older with ID; families on Sunday, \$20 discount

Carol Reed's seminars:
"Planning Your Project"
Friday, 1:00 to 2:30 p.m.
and Saturday, 2:30 to 4:00 p.m. Your First Router. Friday, 3:30 to 5:00 p.m., and Sunday, 12:00 to 1:30 p.m. Cost of seminars: \$20

Cosmetic Surgery Center

Salinas, Eduardo Santamarina, Ernesto Gómez Cruz, Armando Palomo, and others on Friday and Saturday, March 16 and 17, at Mezzanine's (17017 Boulevard Is 11 p.m. both nights. Tickets are \$42 and \$82 U.S. For more information, call 011-52-66-21-3939. (TUUANA)

Parque México is the location for a 5k run slated for Wednesday, March 21, at 9:30 a.m. Call 011-52-66-87-3905 for further details. (PLAYAS DE TIJUANA)

"Three-D Mania" screens at the Om-nimax Theater in the Tijuana Cultural Center Tuesdays through Fridays at 3,5,7, and 9 p.m., as well as at 11 a.m. and 1 p.m. on weekends. Amazonus continues, showing at 2, 4,6, and 8 p.m., with additional screenings at noon on Suturday and Sumb n on Saturday and Sunday

oon on Saturday and Sunday.
The center is located at Paseo de
ss Héroes and Mina Street in the
ona Rio. For more information, call
11-52-66-87-9600, (TIJUANA)

OUTDOORS

Warmer Temperatures and increased humidity coincide with the subtle on-

set of San Diego's spring season. By April's end, the alternating brief rains and sun-drenched days of the winter season will likely be distant memories. The nocturnal, low overcast hugging the coast, which may linger until the the coast, which may imper until the late morning, will gradually build into "June gloom" — the days-long episodes of perpetual overcast most common during May and June:

The Pleasantly Pungent Odor of sage is filling the air wherever native vegetation grows on the county's coastal and lower-foothill slopes. coastal and lower-footbill slopes. Most common are the black sage, with tight clusters of small, white flowers; the grayish-leaved white sage; purple-blossomed, sweet-smelling Cleveland sage; and Cali-fornia sagebrush, characterized by soft, needle-like leaves.

soft, needle-like leaves. Venus remains bright low in the west-ern sky at dusk, but not for long. We lose sight of Venus at the end of March as it passes nearly in front of the sun; then it prompdly reappears in carb April as a brilliant "morning star" in the east-ern sky at dawn. Venus now exhibits a very thin crescent phase, discernable in binoculars if you hold them very stead

Spot Lingering Overwintering Birds when Audubon Society birders head to San Elip Lagoon on Satur-day, March 17, from 8 a.m. to noon, Possible birds include rails, white

pelican, royal (and maybe elegant) terns, osprey, California gnatcatcher, and a variety of ducks. Join the group at the end of Rios Avenue. For more tion, call 619-280-7710. Free Bring a scope and expect moderat strenuous hiking. (SOLANA BEACH)

"The Secrets of Nature" will be re-vealed when naturalist Barbara Jones leads a leisurely 2.5-mile interpretive walk along the Ranch House and Mid-dle Pond Trails in Daley Ranch on Satarday, March 17. The hike starts at 3:30 p.m. at the main entry gate on La Honda Drive. For details, dial 760-839-4680. Free. No pets. (ESCONDIDO)

Naturally Suited, landscape archi-tect Kay Stewart will show how na-tive plants thrive in our particular cli-mate during a program planned on Saturday, March 17, at 9 a.m., in Dos Picos County Park (17953 Dos Picos Park Road). Free. For information, call 858-694-3049. (RAMONA)

call 858-094-3019, (MMONIA)
Blind Watchers and Nature Lovers
are invited to take a nature walk led
by the Friends of Famous Stough on
Saturday, March 12. The easy walk
promises a good view of a variety of
birds, migrating ducks, and the salt
marsh labaltat. Meet at 1 pm, at the
intersection of Famous Boulevard
and Weel Point Loma Boulevard.
and Weel Point Loma Boulevard.
Free, n19, 224-4591, point LOMA.

Sky Hunters, Nancy Conney brings live birds of prey to Felicita Park at 2 p.m. on Saturday, March 17. She'll address their methods of nesting. address their methods of nesting, hunting, and eating. Meet in the meadow; the park is located at 742 Clarence Lane. Free. 858-694-3049. (ESCONDISON

Where Does the Healthlest Wildlife in Southern California reside? The award may go to Hellhole Canyon — explore this open-space reserve during a nature hike set for Saturday, a nature like set for Saturday, March 17, beginning at 9 a.m. For in-formation, call 619-475-3896. Find the park at 19324 Santee Lane. Bring water and wear sturdy hiking shoes; binocu-lars are recommended. (VALLEY CENTER)

Help Restore Native Plants to the Mercy Road area of Peñasquitos Canyon with a work party set for Sat-urday, March 17, from 2 to 5 p.m. urusy, March 17, from 2 to 5 p.m. Participants will meet at the ranger trailer headquarters at the Equestrian Center off Black Mountain Road. For information, call 858–506-6489. Free. (PENASQUITOS CANYON) Track Local Critters with Dave Kiser

See Fairy Shrimp, Tree Frogs, and in Goodan Ranch/Sycamore Canyon on Saturday, March 17. Meet at the See Fairy Shrimp, Tree Frogs, and vernal pools with naturalist Mike Kelly in Pendsquitos Canyon Pre-serve at 3 p.m. on Sunday, March 18. The mesa mint is up, and many na-tive forbs are doing their flower thing. Participants will learn about on Saturday, March 17, Meet at the entrance to Sycamore Canyon off Highway 67 at 8 a.m. with sturdy shoes and drinking water. Call 858-486-8315 for reservations. Free. Rain cancels. (POWAY)

Tree Time, Offshoot Tours offers its monthly hour-long guided tour highlighting various Balboa Park trees on Saturday, March 17, 10 a.m., starting from the park's vis-Vernal Equinox on Tuesday, March 20, at 5:31 a.m. Pacific Stan-dard Time heralds the beginning of the spring season for Earth's northern hemisphere. At the instant of vernal equinox, the sun lies in the plane of itors' center. Free. Dial 619-235-1121 for additional details. (BALBOA PARK) Local Wildlife Needs You, Wildlife Assist, an organization dedicated trescuing wild animals in trouble plans an orientation at 2 p.m. on Sat urday, March 17, at the Mission hemisphere. At the instant of vernal equinox, the sun lies in the plane of Earth's equator. As a consequence, days and nights are of equal length (12 hours each) everywhere on our planet. Another consequence is that the sun rises due east along the horizon and sets due west. During the next three months, as the sun shines more and more directly on our hemiurday, March 17, at the Mission Trails Regional Park visitors' center (One Father Junipero Serra Trail). Participants are trained and equipped in all aspects of the work. 619-921-6044. (MISSION GORGE) sphere, daylight hours will lengthen and the rise and set positions of the sun will gradually shift toward the

Gaze at Heavenly Bodies when the San Diego Astronomers Association sets up telescopes to observe the night sky at 6 p.m. on Saturday. March 17, in the Blue Sky Ecological Welcome the First Day of Spring with a champagne toast during the Spring Fling 2001 planned by Lon-nie Hewitt and Barbara Moore— March 17, in the Blue Sky Ecological Reserve. To make reservations, call 858-679-5469. The requested dona-tions is \$1. Find the reserve on Es-pola Road, one-half mile north of Lake Poway Road. Hot chocolate will be served! (POWAY) Tuesday, March 20, at 4:15 p.m. The duo will lead a community beach walk (promptly at 4:30 p.m.) and sunset ceremony at Torrey Pines State Beach. The \$25 fee includes a signed copy of the book and cham-pagne. To reserve a spot, call 858-755-7133 by March 17. (IA JOLA)

this unique ecosystem and why so few remain. Space is limited, so call 858-566-6489 to reserve a spot. Free. (RANCHO PENSQUITOS)

"Preludes and Poetry," promising "a mixture of poetry and dance," will be presented by the San Diego Ballet on Friday and Saturday, March 16 and 17, at 8 p.m. each night, at the Neuroat 6 p.m. each ringin, at the rection sciences Institute (10640 John Jay Hop-kins Drive). What's in store? Falling and Love, 20 Cents the First Quarter Mile. Tickets are \$26. Call 619-294-7378 for reservations. (IA JOLIA) Belly Dance, head to Claire de Lune

metty Dance, head to Claire de Lune Coffeehouse on Friday, March 16, when Shalimar, Marula, Rose, and Layla dance to music by Anthony Sarain, Dave Dhillon, and Frank Lazarro at 8 p.m. Admission: \$5. Find the Coffeehouse at 2906 University Avenue. 619-688-9845. (NORTH PARK) Continental Contradance, listen for music by the Continental Drifter

DANCE

music by the Continental Dritters and calling by Graham Hempel on Friday, March 16, at Trinity United Methodist Church (3030 Thorn Street) at 8 p.m., following beginners' instruction at 7:45 p.m. Call 760-436-4030 for information. Admission: 56. Wear soft-soled shoes, (NORTH PARK) Direct from Russial The Stars of St.

Petersburg will shine on March 17 and 18 at the Spreckels Theater (121 Broad-way). The troupe includes the principal

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It's About How You Feel! Michael It's About How You Feell Michael Skelton and Jo Cobbeth have been teaching Gabrielle Roth's work for six years in Los Angeles and brings. Familing Toward Ecitaty to the San Diego Center for the Moving Arts on To Jib p.m. Say the organizers. It's not about steps or how you look, but rediscovering your fascination with "The fee is \$15!. Say information."

dancers and soloists of the Mariinsky Theater ballet of St. Petersburg (known as the Kirov during the Soviet era), producing legendary dancers such as Pavlova, Nijinsky, Nureyev, Barish-

and solos from classics including

Performances begin at 8 p.m. on Saturday and at 2 and 2:30 p.m. on Sunday. Tickets range from \$38 to \$49, available through Ticketmaster (619-220-TIXS). (DOWNTOWN)

Nontraditional Ballet Works, in

2001" on March 17 and 18. Under the direction of Steven and Elizabeth Wistrich, this year's showcase in-cludes Kyoto Walls. Black Sun, Hol-

berg, and Apurimac.
The curtain rises at 8 p.m. on

Saturday and at 2 p.m. on Sunday in Sherwood Auditorium at the Mu-

seum of Contemporary Art, La Jolla (700 Prospect Street). Tickets are \$17 and \$24 general. For reservations, call 858-272-8663 or Ticketmaster (619-220-TIXS). (LA JOLLA)

nikov, and revered cho

spirit." The fee is \$15. For informa-tion, call 858-454-1626. Find the cen-ter at 3255 Fifth Avenue. OBLICREST Time to "Irish Swing," the Dirty Bourbon Band plays for the "Swango" event planned on Satur-day, March 17, at the Champion Ballroom (3580 Fifth Avenue). Tango and "swalsa" (swing/salsa) lessons begin at 8:15 p.m., with dan-ing from 9 to midnight. General ad-mission is \$10, 619-291-7722. You're encouraged to wear your "best green duds." 09sLCREST)

Hungarian Workshop, learn an easy ple dance cycle when instructors os Oláh and Marian DeSumrak teach from moon to 3 p.m. on Sun-day, March 18, at the Folk Dance Center, For information and prices, call 619-466-6058. Find the center at 4569 30th Street, (NORMAL HEIGHTS)

Sohaila's Shining Stars, a student belly-dance recital is planned on Sun-day, March 18, from 5 to 7 p.m., at the Fireside Restaurant (439 Wash-ington Avenue). The \$18 ticket in-cludes buffet and show. For informa-tion, call 760-743-1235. (ESCONDIO)

Hustle on Down, dance parties take place on the first and third Sundays of each month, including March 18, of ear, month, including state 16, at Bravo Dance Studio (830) Clairemont Mesa Boulevard). Beginning hustle is taught by Peggy Diamond at 630 p.m. (58), with open dancing to DI tunes from 7:30 to 9:30 p.m. (56). For information, call 858-467-0557, (CLAIREMONT)

Flamenco Master Antonio Vargas performs at 8 p.m. on Wednesday, March 21, at Dizzy's Place (344 Seventh Avenue). For more informa-tion, call 858-571-5683. (DOWNTOWN)

begins for the season with the Clark Gable and Charles Laughton Mutiny day, March 16 and 17

s, and museum members. reservations, call 619-234-9153. The ship is located at 1306 North Harbor Drive, along the Embarcadero, (DOWNTOWN

"Postwar Years, Cold War Fears: ries continues on Sunday, March 18 with The Beat, featuring journalis David Halberstam along with writ David Halberstam along with writers, poets, filmmakers, and musicians of the 1950s including lahmael Reed, Allen Ginsberg, Joyce Johnson, B.B. King, and Jack Kerouac. The following discussion will be moderated by USU's Henry Janssen. The screening begins at 2 p.m. at the San Diego Public Library (820 E Street). Free. 619-236-5800. (DOWNTOWN)

An Ancient European Legend comes to life in the modern roman-tic adventure Bohemian Moon, screening for the Independent Film Society at 7 p.m. on Sunday, March 18, at La Paloma Theatre (417 South Coast Highway 101). The film begins with the disappearance of Countess Rudloy in the late 1940.

Countess Rudiov in the late 1940s and then shifts to 1990s, when a descendent of the countess returns to Bohemia to reclaim the family's Rudiov Castle.

The director of the Moon, Czech actor turned-director Marie Anna Dvořák filmed for three months in private castles in Europe and in the Czech mountains. Director Dvořák will attend the screening and answer questions afterwards. Tickets are \$7

Local Documentary Filmmaker Diego Public Library (820 E Street

Irish-American soldiers who stood up against the injustice of the U.S.-Mexican War, by joining forces with Mexico as the St. Patrick's Day Bat-tation (after deserting the U.S. Army). Day will discuss his work af-





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Tale of Two Cities, the series continues with a screening of the film Can Can on Tuesday, March 20, at 7 p.m., at the San Diego Museum of

TEMECULA

WINE TOUR

BOARD VIEW TO THE

Art, Wendy Woodhull introduces the film. Tickets: \$9 for nonmem-bers. Call 619-696-1966 for details. (BALBOA PARK)

"Frame by Frame: Building Com-munities through Cinema" is the theme for an ongoing film and dis-cussion series at three San Diego Pub-lic Libraries. The series continues with Paulina, documenting Paulina Cruz Suarez's life as a dom with "several histories emerging

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March 24 - Hill Country

GETAWAYS

through Suarez's testimonial." The 1997 film was directed by Vicky Fu-nari in U.S.A., Canada, and Mexico. The screening begins at 6 p.m. on Wednesday, March 21, at the City

ALTO O

800.565.7779

DINNER SPECIAL

Heights-Weingart Library (3795 Fairmount). For information, call 619-236-5821. Free. (CITY HEIGHTS) Reuben H. Fleet Science Center didja know there are 50,000 knowr caves in the U.S., and every state has

at least one? lourney into A Caves, opening on Friday, March 16, squeezes into some of the earth's alien, hidden realms, guided by two

TCP#11157P

Journey to exotic places in Wild California, illustrating how the beauty and the majesty of the state's wild places help inspire our culture and adventuresome spirit. Shooting locations include San Diego, Big Sur. Death Valley, Yosemite National Park, Monterey Bay, Lake Tahoe, and in the drink at Mayerick's, Cali-

cavers seeking these often unex-plored frontiers. The latest MacGillivray Freeman Films offer-ing follows "extreme scientiss" Hazel Barton and Nancy Aulenbach as they seek organisms that might hold new medical applications.

Anza-Borrego Month Continues, and the visitor's center at Anza-Borrego Desert State Park is offering a series of related talks in celebration. Take *A Journey Through Time* with Diana Lindsay, author of Anza-Borrego A to 2: People, Places, and Trings, on Friday, March 16, at 7 p.m. Admission is \$15 for nonmembers. hold new medical applications. Soar into space and experience life aboard the first long-term space sta-tion when Mission to Mir screens. Fillmed in space by astronauts, this 40-minute tour of Russia's (errant) space station gives viewers a unique look inside the weightless home in nace that has been comined the inter-760-767-0446. (BORREGO SPRINGS) space that has been occupied by inte national teams of scientists since 1986. The film blends historical footage with live-action shots; see it through March.

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"Little-Known Museums of Rome"
will be explored by author Rachel
Kaplan for the docent lecture series at
the San Diego Museum of Art on Friday, March 16, 10 a.m. Admission is
\$10. For tickets, call 619-465-8084. Local Author Chet Cunningham.

LECTURES

Anza-Borrego Month Continues

Local Author Chet Cunningham, writer of 293 books published by maior houses, speaks for the National League of American Pen Women on Friday, March 16. Hear the talk at 1 p.m. at the Bancho Bernardo Pub-lic Library (17110 Bernardo Center 5/rive). The meeting is open to the

Temecula Studies Thursday 5 hours. Includes complianessian policy of changages. Some restriction apply.

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£

The Joy of Hospitality will be ex-tolled when entrepreneur Lady Jan d when entrepreneur L ents a talk and hosts after March 16 and 17, at the U.S. Gra Hotel (326 Broadway). The fee is \$39 for adults, \$29 for children younger

"Antarctica Adventure," it's the ti-tle for the slide-illustrated program planned by Marilea Swenson for the Sierra Club on Friday, March 16. The otto Center (left of the zoo's main entrance). Free, 619-299-1744 x1040, BALBOA PARK)

"Planting the Future" — it's the theme for the United Plant Savers' annual herbal conference, set for aturday, March 17, at Quail B ical Gardens. The full day event is cludes approximately 15 classes in three sessions throughout the day



Morning Star 619-226-4052 and an organic food fest. An organic herb and vegetable farm tour is slated for Sunday, March 18.

The cost is \$60 (with the food

Fold Some Flowers when V'Ann Cornelius leads an origami class on Saturday, March 17, 10:30 a.m., at Saturday, March 17, 10:30 a.m., at the Japanese Friendship Garden. Be-ginners are welcome. The fee for nonmembers is \$15. To register, call 619-232-2721, (BALBOA PARK)

Britney Spears, the Backstreet Boys, and others have recorded Ja-son Blume's songs, and on Saturday, March 17, Blume will present a song-March 17, Blume will present a song-writing seminar for the Nashville writing seminar for the Nashville Songwriters Association Interna-tional. The workshop runs from 10 a.m. to 6 p.m. at the Statford Inn (710 Camino del Mar). The fee is \$60 and includes lunch, paper, pens, and snacks. Call 858–481-5650 to regis-ter. (DEL MAR)

ter. (IGL MAR)

"Endangered Cultures: Portraits
from Tribal New Guines' will be discussed when Phil Basori (guest custator) and Jennifer Luksic (senior custator) speak at 9 a.m. on Satury,
March 17, at the San Diego Museum
of Man. The photographa are said to
deptet "the incredible diversity and
beauty of New Guines's witness and
beauty of New Guines's witness and
traces." Admission is 37 (nonmemtraces." Admission is 37 (nonmemers). For details, dial 619-239-2001

"A Complete Practice: Expanding the Role of the Architect" is the sub-ject when architect James Brown speaks for the Friends of San Diego Architecture at 9:10 a.m. on Satur-day, March 17, at the Newschool of

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formation, call 619-287-0050 or 619-235-4100. A \$3 donation is requested. (DOWNTOWN

Vegetarianism Made Easy, learn about vegetarian shopping, dining, and menu planning during the class planned on Saturday, March 17, at 10:30 a.m., at the Ocean Beach Rec ation Center (4726 Santa Monica Av enue). Free. For space availabil 619-583-9522. (OCEAN BEACH)

oil9-583-9522, (OCLM REACH)
Opposing Oppression and Exploitation, the Women's International League for Peace and Freedom
stands for the equality of all people,
will meet to discuss current peace
and justice issues and identify projects and actions at 11 a.m. on Starteday,
March 17, in the Community
Room at La 1011 Village Square
(18637 Villa La Jolad Drive). Free.
883-269-8040 just 20140.

Good Living through Tesla Tech-nology, head to the Unarius Academy of Science for an interac-Academy of Science for an interac-tive lecture with a "scientific demon-stration of a tesla coil" at 2 pm. on Saturday, March 17: Through the use of the "new science of interdimen-sional physics, we can have a free, clean, and inexhaustible source of energy," any the organizers. The lec-ture is part of an open house run-ning from 1 to 4 pm. Find the academy at 145 South Magnolia Av-eruse 8004.357-806.91 (2008) enue; 800-475-7062. (EL CAJON

Learn to Garden with Herbs, both in gardens and in containers, when the San Diego Natural History Mu-seum and the Tecolote Nature Cun-ter host this class for adults on Saturday, March 17, at 11 a.m. The \$29 fee includes a handout and starter ki

of three herbs and fertilizer. Find the center at 5180 Tecolote Road; 619-232-3821 x203 to reserve a spot. "The Music of Clara Schu

"The Music of Clara Schumann," concert pianist and scholar Rebecca Rollins presents a slide narration and piano program on the life and music of Clara Schumann on Sunday, March 18, at 2 p.m., at the MiraCosta March 18, at 2 p.m., at the MiraCosta College Theatre (One Barnard Drive). Schumann "was an esteemed concert pianist and composer, mother of eight, wife to composer, mother of eight, wife to composer Robert Schumann, and close friend to composer Johannes Brahms." Tickets are 57 general. For reserva-tions, call 760-795-6815. (OCEANSIDE)

tions, call 760-795-6815, OCEAMSDED, Good Life, Good Death — these are the goals of the Hemlock Society. The group gathers on Sunday, March 18, to hear the personal tagedy of George Delury, author of the book But What if She Wants to Diel Delury assisted in his wife's sui-cide and was sentenced to six months. in Riker's Island prison for the ac tion. The meeting starts at 1:30 p.m. at the Joyce Beers Community Cen-

Examine Carlisle Floyd's Cold Sassy Tree during the opera pre-views addressing the music, drama, and history of this upcoming San Diego Opera production at the Athenaeum Music and Arts Library on Monday, March 19. The speaker

director for the San Diego Opera. Admission to either talk is \$7. Find the Athenaeum at 1008 Wall Street. Call 858-454-5872 for infor-

Journalist and Author Richard Louv will discuss researching his lat-est book, Fly Fishing for Sharks: An est book, Fly Fishing for Sharks: An American Journey, and how he con-nected with a publisher; Louv speaks for the San Diego Writers/Editors Guild on Monday, March 19. The talk starts at 6:30 p.m. at the Joyce Beers Community Center (1230 Ver-mont Street). Admission: 33 for non-members. 858-576-3800, IBLCEREST)

The Upcoming Forest Plan Revi-sion provides the topic when Tom White from the Cleveland National Forest speaks for the California Na-tive Plant Society on Tuesday, March 20. The meeting starts at 230 p.m. in room 104 of the Casa del Prado. For information, call 858-674-2956. Free, (BALBOA PARK

ship, with the Star as the class

Applicants must be at least 18. The classes are free, although students must be museum members. Call 619:234-9153 x101 or x127 to reserve a spot. The ship is located at 1306 North Harbor Drive, along the Em-barcadero (at Ash Street). (DOWNTOWN)

Wanna Sail the Star of India? The San Diego Maritime Museum is offering a five-week "Introduction to Square Rigger Sailing" beginning with a mandatory orientation on Tuesday, March 20, at 7 p.m. (classes begin on April 22). Participants will learn the basics of how to crew a square-rigged

taks for the San Diego Inde Fuchsman will discuss b Fuchsman will discuss bibliogra-phies in the inclusive sense of all ref-erences, citations, foot or endnotes as well as the list of works consulted by an author. The talk begins at 7:30 p.m. in room 111A of the Chan-cellor's Complex at UCSD. Call 760-603-8930 for information. Free

(LA JOLLA) "From North to South: Artist "From North to South: Artists, Writers, and Scholars Speak" — it's the topic when artists Jean Lowe and Patricia Patterson present as slide-il-lustrated lecture on Wednesday, March 21, at noon, in room 754 of the Visual Art Complex at Southwestern Community College (900 Otay Lakes Road), Free. For information, did 16):4214-6700 \$5223.

mation, dial 619-421-6700 x5723. (CHULA VISTA) "Discover the Artist: David Hock-ney" — it's the subject when con-temporary art curator Betti-Sue Hertz speaks for the Cultural Coffees series at the San Diego Museum of Art on Wednesday, March 21, 10 a.m. Tick-

March 21, at the Rancho Berr ter Drive). Hand will also discuss and sign her book Voice of the Goddes — described as an "epic novel" set in 1600 B.C. in the Minoan culture of ancient Crete. Free. 858-538-8163. (RANCHO BERMANCHO.

Conveying Your Convictions, speech organization, body language, vocal variety, and other topics will be ay Post Office (2535 Midwa vard). The fee is \$25. To mak the requested reservations, ca 858-549-8717 or 619-479-9607 (POINT LOMA)

IN PERSON

Artists on the Cutting Edge IX, the director Quincy Troupe continues tonight, Thursday, March 15, with appearances by novelist and poet Ana Castillo, poet Bob Holman, and guitarist leff Parker. Next Thursday. March 22, the roster includes poet

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performance artist David Mura; no elist Janet Fitch (White Oleande poet, educator, and performer Tra Morris; and drummer Will Calhou

available through Ticketmaster (619-220-TIXS). Find the museum at 700 Prospect Street. Call 858-454-3541 x444 for information. (LA JOLLA)

A Multimedia Event is planned by organist Marilyn Mason on Friday, March 16, at 8 p.m., at Saint Paul's Cathedral. "Dupre's Stations of the of lamous historic works of art, and bilingual French and English nara-tion of poetry by Paul Claudel, Tick-ets are \$15 general, \$12 for seniors and students, Find the cathedral at 2728 Sixth Avenue (at Fifth and Nut-meg), 619-298-7261, (MOTOWN)

Folk Singers and Songwriters Steve Gillette and Cindy Mangsen plan a concert for San Diego Folk Heritage at 7:30 p.m. on Friday, March 16, at the San Dieguito United Methodist Church (170 Calle Magdalena). Tick-

Artistry and Athleticism combin shanghai Circus, presenting their ontortions, dancing, and gravity dets range from \$10 to \$30. Find the enter at 340 North Escondido center at 340 North Escondido Boulevard (at Valley Parkway). Call 100-988-4253 for reservations

dressed in Elder Rage, or Take My Fa-ther... which author Jacqueline Mar-cell will sign and discuss at Borders day, March 16. The book is a per sonal account of her life as a care-giver. Find the store at 1072 Camino del Rio North; 619-295-2201. Free. IMISSION VALLEY) Busy on Friday? Marcell will also

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Devil's Punchbowl is certainly Los Angeles weepoint at the upper rim clourly's most specicious'g geological show of the punchbowl. You place. When looking down into this 300-floot deep chasin, you seem the enormity of the Devel S Punchbowl Rutual to the tirtical, langled collection of beige sand-store slabs.

Most possible seems of the making.

downward, as well as transported horizon-tally. Erosion has put the final touches on tally. Erosion has put the final touches on the scene, roughing out the bowl-shaped gorge of Punchbowl Canyon and carving, in many unique ways, the rocks exposed at the surface.

A hike of six miles round trip is required to reach the best view spot —



day, March 22, at Bookstar Costa Verde (8650 Genesee Avenue). Free. Call 858-457-7561 for information. (LA JOLLA)

Mystery Author and San Diego Resident Abigail Padgett will sign her latest book. The Last Blue Plane Special. at 7 p.m. on Friday. March 16, at Obelisk the Bookstore (1029 University Avenue). It's the second installment in Padgett's cur-

Laugh It Up when Wheels Parisi and headliner Mike Marino perform at Stage 1 Comedy Club on Friday and

miles southeast of the Mojave Desert community of Pearblossom. At Pearblossom turn south on Longview Road and continue on Route N6, following signs to the natural area, which contains a fine nature center and a potential of short trails

network of short trails Devil's Chair, so check with Devil's Punchbowl rangers (661-944-2743) about trail conditions if you plan to visit during the next couple of weeks. From the south side of the parking lot

follow the signed Burkhart Trail as it climbs northwest along the rim of the punchbowl. You're actually following the upper (south) do re actuary notwing the upper (soluti) redge of a downward sloping terrace — part of an alluvial fan left high and dry when the Punchbowl creek began carving a new course northeast. You join an old road at 0.5 mile, pass a small reservoir at 0.7 mile, and arrive at a trail junction at 0.8 mile. Here, in a Coulter pine grove, bear left on



delightful, contouring path takes you around several shady ravines, all draining into the Punchbowl. After some sharply descending switchbacks, you reach a trail junction (3.0 miles) from where a 0.1-mile spur goes

west and then north over a narrow, rock-tibbed riige to the high perich known as Devil's Chair. Protective fencing furnishes some psychological conflot for the nervous-ment of the proposal to bevil's Chair is consible from the east via South Fork Campground. This approach entals a cross-ing of the South Fork Cereb, which may be problematical through the spring season due to fast floreing water.

Big Bands a-Comin', head to the Big Bands «-Comin', head to the California Center for the Arts, Escondido on Saturday, March 17, when Susan Antion and the Big Band Beat perform at 8 p.m. Anton will be joined by the Crew Guts, the De Marche Sisters, and the Bill Tole Big Band. Tickets: \$18 to \$36. The center is located at 340 North Escondido Boulevard (at Valley Parkway). For eservations, call 800-988-4253.

Burgers and Blues, Blues in the Schools benefits when Etta's Place hosts an event on Saturday, March 17. Music will be provided during an open jam (3:15 to 4:30 p.m.) and by

Chet and the Automatics (4:45 p.m.) followed by the Nik Simon Band (at 7 p.m.). Tickets are 55 in advance, 57 at the door. Etta's, 6179 University Avenue. Call 619-401-8846 for information. (IA MESA)

The Story of Purim is told in local playwright Cara Freedman's origina rock musical Esther® Emanu-El, be rock musical Esther@Emanu-El, being presented on March 17 and 18 at the Lawrence Family Jewish Community Center. Before and after the show, guests can stroll the lobby to experience the sights and sounds of Persian marketplace, or shuk. Geared for families, Esther begins 17:30 p.m. on Saturday and at 2.30 p.m. on Surarday and supplementary of the properties of the strong properties of the stro

al 26 Executive Drive. Tickets for nonmember adults are \$25, \$15 for those 11 and under, \$5 for kids three and under. Call 858-362-1348 for reservations. (LA JOLLA)

Native American Flutes and other instruments may be heard wher Fourwinds presents a concert at 2 p.m. on Saturday, March 17, at the Water Conservation Garden (1212) Cuyamaca College Drive West). Free For information, call 619-660-1684 Reloved Meladies by Rabbi Shlow

Beloved Melodies by Rabbi Shlomo Carlebach are on the program when Rabbi David Zeller presents a con-cert at 7:30 p.m. on Saturday, March 17, at Congregation Dor Hadash (1488 Romson Court, suite A). Zeller is described as a *pioneer in transpersonal psychology, singer, and spiritual teacher of Jewsh mys-ticism. "Takebase at 818 general, free for those 12 and younger. For more for those 12 and younger. For more SS-4.81.1-82, 2 and SS-4.82.2 or SS-4.81.1-82, 2 and SS-4.82.2 or 858-481-2832. (KEARNY MESA)

Enjoy a Feative Evening of music and comedy when the Shamrock Singers perform on Saturday. March 17, at the Center for Joyful Living (5120 Robinwood Road, suite (2). The even the gins with a silent auction at 7 p.m. and the concert at 2700 p.m. The requested deposition is 7:30 p.m. The requested donation i \$12. For information, call 619-475

Don't Miss a Word, spend "An Evening with Donald Davis" hosted by the Storytellers of San Diego on Saturday, March 17. Davis is said to "masterfully spin stories that cele-brate the human spirit; true-life sto-ries of kin, neighbors, and growing up in the Southern Appalachian

up in the Southerth Appalachian mountains.

The concert begins at 7:30 p.m. in the Manchester Conference Center on the campus of the University of San Diego (5998 Alcala Park). The program is suitable for adults and children over 12. Tickets are 57. Dial 619-298-6363 or 619-260-4584 for reservations. IntRA MSTA. reservations. (LINDA VISTA)

Known as "Finnairin Laulajat" in their homeland, the Finnair Singers plan a concert at the Rancho Bernardo Presbyterian Community Church on Sunday, March 18, at 4 p.m. Their program includes sele 4 p.m. Their program includes selec-tions from a repertoire of Finish folk music, light pop tunes, and Christian music. Find the church at 17010 Pomerado Road: 858-487-0811. Free. (RANCHO BERNARDO)

Cool Latin Jazz is promised when Cool Latin Jazz is promised when lose Molina, Serrano and His Or-chestra perform for the Winter Jazz Series on Sunday, March 18, at 2 p.m., in the Schulman Auditorium at the Carlsbad Library (1775 Dove Lane), Free. For details, dial 760-602-2026. (CARLSBAD)

Hearin 'o' the Green, head to San Carlos United Methodist Church, when Celtic Pride — with Irish damcers and music created on tradi-tional Irish instruments — performs at 4 p.m. on Sunday, March 18. Find the church at 6554 Cowles Mointain Boulevard (at Navajo); 619-464

Sunday Night Concerts, the series at the College Avenue Baptist Church continues with a performance by the Bethel Women's Chorale on March 18, Bethel Women's Chorale on March 18, at 6 p.m. The repertoire of the chorals comes from choral literature spanning all eras and genres. An offering will be received. Find the church at 4747 Col-lege Avenue; call 619-582-7222 for in-formation. (COLLEGE GROVE)

"Incidents in the Life of a Free Gryl Sunday, March 18, 7 to 10 p.m., at the Juke Joint Cafe (327 Fourth Avnue). Admission is a suggested \$10 donation. 619-768-8250. (DOWNTOWN)

es: (858) 454-9176

The "Time-Bending Love Story" Night Jazz will be signed by author, screenwriter, and artist Jill Shure at 6 p.m. on Sunday, March 18, at Paint and Clay (7740 El Carmino Real, suite c) 760-632-5124 (LA COSTA)

"Holistic Parenting: Raising Children to a New Physical, Emotional and Spiritual Well-Being" will be signed by author Lynn Wiese Sneyd on Sunday, March 18, 47 2 p.m., at Barnes and Noble Bookstore (10755 Westview Parkway). Free, Call 858-684-3166 for details. [MIRA MESA]

ing begins at 7 p.m. in room 2203 o the Makolm A. Love Library. Free Call 619-594-5318 for information

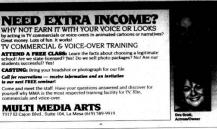
A Product of Punk and Thatcher's Britain, U.K. poet Tim Gibbard reads for Poetic Brew on Tuesday. March 20, at 8 p.m., at Claire de Cune (2906 University Avenue).

Open-mike readings precede and follow Gibbard's reading; sign-ups begin at 7:30 p.m. Free, 619-688-9845.

Listen to the Art, Jackie Silver play Listen to the Art, Jackie Silver plays impressionist music to slides from the "Lithographs of Albert Belle-roche" exhibition at the San Diego Museum of Art at 7 p.m. on Wednesday, March 21. Tickets are \$15 for nonmembers. Call 916-906-1966 for reservations. (BALBOA PARK)

A Poetry Slam is planned on Wednesday, March 21, 7 p.m., at the Wednesday, March 21, 7 p.m., at the Pine Hills Lodge and Dinner Theate (2960 La Posada Road). The event is hosted by Danny Salzhandler founder of the Full Moon Poets So-ciety. For information, call 760-765-1100. (PHW VALLEY)

An Evening of Bilingual Poetry An Evening of Bilingual Fections, songs, and theater in celebration of Spanish poet Federico García Lorca is planined next Thursday, March 22, at Casa del Libro (1735 University Avenue). "Lorca and Gypsy Soul" commences at 7 pm. For information, call 619-299-9331. Free. 0#sLCREST)





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Saturday, March 16 and 17, at 8 and

Saturday, March 16 and 17, at 8 and 10:30 p.m. each night. Find the club at 10:41 Seventh Avenue. For tickets and reservations, call 619-230-1107. (GASLAMP QUARTER)

California's First Tax Revolt was led by a Cupeño Native American named Antonio Garra in 1851, who was eventually executed for his ef-

was eventually executed for his ef-forts to gain fair treatment for his people. Garra reputedly spoke five Indian dialects as well as Latin. The political activist and leader will be portrayed by look fiver a dur-ing a "History Alive! Chautauqua" planned on Saturday, March 17, 1, p.m., in the courtyard of the Wha-

Hit Rock Bottom! Dine under star

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ehearsal, ceremony and rec sordination. Invitations too!

Bridal Bazaar Show Sunday, July 15, 2001 SD Concourse 10-5. Fashion Prizes! Brides register online: www.BridalBazaar.com.

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lev House Museum (2482 San Diego

ley House Museum (2482 San Diego Avenue). Following the monologue, the historical character answers ques-tions from the audience and then breaks character to offer modern-day perspectives. Free. 619-297-9327, (OLD TOWN)

Actress, Director, Choreographer, and author Debbie Allen visits Barnes and Noble Bookstore on Sat-

Barnes and Noble Bookstore on Sat-urday, March 17, to read and sign Dansing in the Wings. She'll be joined by the book's illustrator, Kadir Nel-son, and Russ T. Nailz, who'll sing children's songs. Free. Events begin at noon at 10755 Westview Parkway; 858-684-3166. (MIRA MESA)

wedding professionals at show. Free admission with this ad! Free door

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Paul Rodriguez Joey Medina Marilyn Martinez Friday, March 23 8:00 p.m. \$32 - 546 Hearin' o' the Green, head to San

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"Joseph and the Amazing Techni-color Dreamcost" is the next pro-duction for the students of the Coro-nado School of the Arts Musical Theatre Department. The curtain

ruses at 7 p.m. Thursday through Sat-urday, March 22-24, and at 2 p.m. on Sunday, March 25. Find the school on the campus of Coronado High School (650 D Avenue). Tickets are \$9 general. Call 619-522-8969 for reservations. (CORONADO)

SPORTS

Baseball Is Here, spring training con tinues for the San Diego Padres in Ari seim Angels (March 17 and 21), the on KOGO-AM (600) and in S on station KURS-AM (1040). For de

calling 619-224-4625. The games are broadcast on KSDO (AM 1130).

Runnin' of the Green, the 21st an nual Domino's St. Patrick's Day 101 run and 2- and 4-mile fun run/walk

are slated for Saturday, March 17.

starting at 7:30 a.m., in Mission Bay

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You Choose the Number and Level of Control Features when San Diego Orienteering hosts a meet in Scaview Park on Saturday, March 17. Orien-Park on Saturday, March 17. Origini-teering is the art of navigation through unknown terrain using a map and compose. This park over-looks the cliffs and the sea. Beginners are encouraged to attend. Registration, training, and starts un from 9:30 a.m. until noon. To reach the park, take 1-8 to its wetter nod, stay in the right lane, and the take Suner Cliffs Boulevard south to the cold. The original starts of the teer of Tom the Steer tails, dial 619-280-INFO. Gulls Hockey, the Anchorage Aces are in town for a match against the San Diego Gulls on Friday, March 16, at 7:35 p.m. The Colorado Gold Kings have games at 7:05 p.m. on Saturday and Tuesday, March 17 and 20. All of the games take pla at the San Diego Sports Arena. Tick ets range from \$5 to \$15, available b

the end. Turn left on Ladera Stree and turn right into Seaview Park af-ter two blocks. For information, call 858-270-4264, 858-578-9456 or 858-453-9174, (OCEAN BEACH) Surfin' for School, the Californi

from 6 a.m. to 3 p.m. on Saturday

Where in the County Is Elfin Forest? Find out when the Knickerbikers host an Elfin Forest Loop bicycle ride on Sunday, March 18. This 44-mile on Sunday, March 18. This 44-mile ride for intermediates begins at 9 a.m. at the park-and-ride at Carmel Valley Road (at Sorrento Valley Road, just west of 1-5). Riders will head through Rancho Santa Fe, Harmony Grove, and either up or down Del Dios Highway. Bring money for lunch. 858-270-6604. (CAIMEL VALLEY)

In Search of the Black Sea Turtle, join the San Diego Natural History Museum for a family kayaking ad-venture in search of sea turtles in south San Diego Bay on Sunday, March 18, from 8 a.m. to noon. Nonmembers nav \$85: call 619-232-3821 x203 to register, (SOUTH SAN DIEGO BAY Pro Hoops! The San Diego WildFire hosts the Los Angeles Stars on next Thursday, March 22, 7 p.m., at the

SPECIAL

Under the Big Top, Circus Vargas hits the county for performances at a variety of locations through Sunday. April 15. Find the circus next to eze Hill Park (at Melrose Driv

Breeze Hill Park (at Melrose Drive and Breeze Hill Drive) from Thursday through Sunday, March 15-18.
Then the circus is off Plaza Bonita for performances March 19-25. For showtimes and tickets, call 619-295-1581. Tickets are also available through Ticketmaster (619-220-TIXS), (WRITA, NARDONAL CRY). They Certainly Do! Things Full

They Certainly Do! Things Fall Apart by Chinua Achebe will be dis-cussed by the Del Mar Great Books Reading and Discussion Group on Friday, March 16, 7 p.m., at Barnes and Noble Bookstore (in the Del Mar

THE ADAM SMITH INSTITUTE OF CALIFORNIA

Mr. Shaw has held several distinguished administrative posts in military service, including Director for National Defense Strategic Stockpile and Principal Deputy Assistant Secretary of Defense for Reserve Affairs.

Dennis Shaw has a degree in law and is currently adjunct professor at San Diego State University and Point Loma Nazarene University.

MARCH 23 - 7:30 AM BREAKFAST

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spectacular orchids for show and sa will be featured during the San Dieg County Orchid Society's 55th annu County Orchid Society 5:58h annual show, running March 16-18, at the Scottish Rite Masonic Temple (1895) Carnino del Rio South). There will be orchid-cultivation classes, mass displays and single-plant flower exhibits, and competition for amateur and professional growers. Show hours are 6 to 10 p.m. on Friday, 9 am. to 6 p.m. on Sunday. Tickets are 53, pr. of the orchid straight of the county of the count

12. For more information, dial 619-660-9810. (MISSION VALLEY)

Artists and Craftspeople gather to offer their wares during the Spring Harvest Festival taking place March 16-18 at the Del Mar Fair-grounds. Look for clothing, crafts, specialty foods, entertainment, and objets d'art. There will be entertai

Hours are 10 a.m. to 7 p.m. or Friday, 10 a.m. to 6 p.m. on Satur-day, 10 a.m. to 5 p.m. Sunday. Tick-ets are \$7 general, with discounts for seniors and children. Questions? Cal 800-321-1213 for answers. (DEL MAP: Got Wood? The American Wood

18 at the San Diego Convention Center (111 West Harbor Drive Organizers promise demonstrations, workshops (\$60), seminars (\$20), a kids' project workshop, and antique tool road show. Show hours are 11 a.m. to 6 p.m.

on Friday, 10 a m, to 6 n m, on Si arday, and 10 a.m. to 4 p.n day. A three-day pass is \$10; pay \$20 for the whole family on Sunday. For information, dial 800-394-5157.

Dyed Eggs Par Excellencel Easter egg season fast approaches, and the House of the Ukraine is hosting its annual pysanky workshops from 9 a.m. to noon on Saturday, March 17 (and March 24, 31, and April 7). Pysanky are created using the dye-resist method with tools called keythe and besways and called kystka and beeswax and a

Faith and Begorral The 22nd annual St. Patrick's Day open reading of Irish poetry and prose is slated for Saturday, March 17, at D.G. Wills Books (7461 Girard Avenue). You're Books (7461 Girard Avenue), You're encouraged to read favorite passages from James Joyce, William Butler Yeats, Lady Gregory, George Bernard Shaw, Oscar Fingal O'Flabretic Wills Wilde, and others from 8 p.m. "un-til it ends." Messrs. Guinness and Harp will officiate the proceedings. Free. Questions? Call 858-456-1800 for answers. (IA JOLIA)

for answers. (IA. JOLLA)

Paradia' of the Green, the 21st annual St. Patrick's Day parade hosted by the Irish Congress of Southern California is slated for Saturday. March 17. Events begin with the raining of American and Irish flags and the singing of each country's national anthem. The parade steps off at 11 am. at Fish Avenue and 19-y, por 11 am. at Fish Avenue and 19-y, por 11 am. at Fish Avenue and Locads back down Sixth Avenue to Laurel.

Laurel.

The parade concludes with a fes-tival at Sixth Avenue and Laurel promising the Irish music and danc-ing, food and craft booths, kiddle rides, and more (from 10 a.m. to ree events, call 858-268-9111. BANKERS HILL BALBOA PARK)

"Spring Is in the Air" for the 33rd annual Ikebana International Japanese flower arrangement and cultural exhibition planned from 11 a.m. to 4:30 p.m. on Saturday and nday, March 17 and 18, in root 101 of the Casa del Prado. There will 101 of the Casa del Prado. There will be demonstrations (at 1, 2, and 3 p.m.) on both days and a Japanese cultural exhibition (in room 102) on Sunday. For information, call 619-223-8879. Admission is free. (BALBOA PARK)

Sheet Music, Books on a variety of Sheet Music, Books on a variety of subjects, 'gently played'. LP albums, and art periodicals are among the items on offer during the Athenaeum Music and Arts Library's quarterly book sale, Saturday, March 17, from 10 a.m. to 4 p.m. The Athenaeum is located at 1008 Wall Street; 858-454 5872 (LA JOLLA)

"Truth Can Be Uncovered and es-tablished as truth only after it has been subjected to logical refutation, according to Karl Popper (so says Benet's Reader's Encyclopedin). Dis-cuss Popper's book The Open Society and Its Enemies with the Great Books Reading and Discussion Group or saturday, March 17, at 2 p.m., in the Saturday, March 17, at 2 p.m., in the second-floor meeting room at the San Diego Public Library (820 E Street). 858-755-8978. Free; new-comers are welcome. (DOWNTOWN)

Book Buys, the University Heights Li-brary hosts a book sale on Saturday. March 17, 8 a.m. to 3 p.m. The librar found at 4193 Park Boulevard 619-542-1742, (UNIVERSITY HEIGHTS)

Find a Way to Inner Peace...every Saturday, when meditation classes are offered at noon at the Ocean Beach Women's Club (2160 Bacon Street) Free, 858-831-1770, IOCEAN BEACH

You'll Be Seeing Green when more than 30,000 square feet of artificial turf is used on F Street (between Fifth and Sixth Avenues) for ShamRock 2001 on Saturday, March 17. This St. Patrick's Day celebration runs from 2:30 p.m. until midnight with live music, Irish dancing, food, and

Psychic Fun, a psychic fair and metaphysical conference is scheduled at Alexandra's BookStore from noon to 6 p.m., Saturday and Sunday. March 17 and 18. Tarot, palmistry. numerology, and other psychic arts will be featured; pay \$20 per reading. The shop is located at 3545 Midway Drive, suite G; 619-298-3422. (SPORTS ARENA)

Genuine Antiques and Collectibles are promised when the Antique Street Fair and Road Show takes Street Fair and Road Show takes place on Sunday, March 18, in the Old Carlsbad Theater and on State Street (from Carlsbad Village Drive to Beech Street), Antique dealers (250) will be offering their wares from 8 a.m. to 4 p.m., and appraisers will give oral evaluations (\$5 per item), Admission is free, 760-724-9401 (2008). 9400, (CARLSBAD)

9400, (CARLSBAD)
Bischin' Camaros star for the San
Diego Stadium Auto Swap on Sunday, March 18, 6 a.m. to 2 p.m., at
Qualcomm Stadium. View vehicles
on display and for sale, along with
"acres of parts and accessories." Admission is 55 general, kids under 13
free. 858–484–9342, pMSSION VALEY)

tree, 858-484-9342, MMSSION VALLEY)
Does Your Best Friend Sport an
Ugly Mug? The sixth annual Ugly
Dog Contest (with multiple categories) is slated for Sunday.
March 18, from 1 to 4 pun, at the Del
Mar Fairgrounds. Over 300 dogs are
especied to compete. Tickets are 53
in advance, 54 at the door, under 1.2 free; competing canines are charged \$5 per category. Call 858-755-5913 for information. (DEL MAR)

Shodo calligraphy and origami will be exhibited from 10 a.m. to 4 p.m. graphic arts by Shoran Kawayama will be on view; she's a visiting artis from Osaka, Japan, and plans a calfrom Osaka, Japan, and pians a cal-ligraphy demonstration at 11 a.m. The origami was created by Solana Beach resident Asako Aizawa; she'll demonstrate techniques at noon. Free. Find the campus at 333 South Twin Oaks Valley Road. For informa-

tion, call 760-750-4164. (SAN MARCOS)

Help Build the Habitat, an organi the U.U. Fellowship of San Dieg the U.U. Fellowship of San Diego (1036 Solana Drive). Projects will be reviewed and volunteers will be re-cruited. Free; call 619-465-7576 to RSVP. (SOLANA BEACH)

San Diego's Black Pioneers are fea tured in an exhibit on view through March at the Spring Valley Library (1043 Elkelton Boulevard). "Black (1043 Elkelton Boulevard). "Black Pioneers" and "Who's Who Among Black San Diegans" are among the themes of the display, which was cu-rated by local historian Larry Mal-one. For information, call 858-445-4221. (SPRING VALLEY)

"This Is Woman's Hour...The Life of Mary Baker Eddy" is the focus for a touring exhibit on view through Thursday, March 29, on the second-Thursday, March 29, on the second-floor corridor gallery at the San Diego Public Library (820 E Street). The ex-hibit highlights the life of Eddy, whose accomplishments during the late 19th Century as a journalist, reli-gious thinker, leader, and publisher women. Free. Call 619-236-5800 for details. (DOWNTOWN)

The Three-Part Installation Bird Hub by artist Daniel Wheeler is on view through March 5, 2003, at the San Elijo Lagoon Nature Center. With the Bird Hub, Wheeler aimed to create an artistic scene similar to

planes. The project consists of three stations: the "Terminal," the "Tower," and the "Perch" (found on the MiraCosta College campus). For information and directions, call 858-756-2140, (ENCINITAS)

FOR KIDS

The Oregon Shadow Theater pre-sents Thumbelina through March 18 at the Marie Hitchcock Puppet Theat the Marie Hitchcock Puppet The-ster (call for special showtimes). Fol-low The Pied Piper when the Puppet Theater Players perform March 21-25. Performances begin at 10 and 11:30 a.m. Wednesday through Fri-day and at 11 a.m., 1, and 2:30 p.m. on Saturday and Sunday. Find the theater near the Aerospace Center. (s) 9-685-5945. 52 for shidden (11-2), free for those under two. (MARON APARO).

nder two, (BALBOA PARK)

The San Diego Premiere of After book by Janet Taylor Lisle, cen around an ostracized girl who disc ers an elf village in her back yard and makes a friend as a result

888-776-6278 for reservations (SOLANA BEACH)

the middle of March. LaDuke is sai to be particularly interested in femal to be particularly interested in female figures in their communities world-wide and the important role women play in everyday life. LaDuke will be present for a closing reception set for Saturday, March 17. The artist plans a slide-illustrated lecture and leads a

seum walk from 6 to 8 p.m. The artist of the month in March is Robert Freeman, a member of the Luiseño/Sioux tribe. His artwork.

Luiseño/Sioux tribe. His artwork, created in a variety of media, generally reflects his appreciation for the daily life of today's Indian people.

Make a Native American (paper) vest during workshops for those four and older beginning at 10 a.m. Tuesday through Saturday, March 20: 24.

The theme for the museum in 2011 in "Cho Burstle Many Pieces" The theme for the museum in 2001 is "One Puzzle, Many Pieces: Building Community Through Cul-tural Awareness." Continuing exhibits include "The Book Stop," "Improv Theater," and "Cora's Rainhouse." Find the museum at 200 West Island Avenue, Dial 619-233-8792 for additional details. (DOWNTOWN)

Little Leprechaun's Hike, children are invited to take a one- to two-mile hike to look for signs of wildlife with guide Clif in San Dieguito River Park on Sat-urday, March 17, from 9 to 11 a.m. Call 858-674-2275 x5 to make the rections. Free (RANCHO BERNARDO)

See a Story, representatives from the Alliance for Language and Literacy for Deaf Children will be telling sto-ries including What Do You See With Your Eyes Shut and Pig in a Wig in sign language at 10:30 a.m. on Satur-day, March 17, at Borders Books and Music (1072 Camino del Rio North). Free, 619-295-2730, (MISSION VALLEY)

11 a.m. to 1 p.m. Participants will learn to draw with pencil or charcoal. The fee for supplies is \$25 (for the



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Pocket Books, 2001; 355 pages; \$24.95

FROM THE DUST IACKET: Bill Hayes grew up in a family in which the question, "How'd you sleep?" was as much a staple at the break-fast table as orange juice or coffee, a question that encouraged gen-uine reflection and, as it turns out

uine reflection and, as it turns out for the author, a legacy of life-shaping implications. If there's such a thing as an innomin agen, he tells us at the outset of this beautifully with the summary of in San Francisco, Haves's narrative affords an intimate look at o in sain francisco, riayes's narrative attories an intimate look at one man's singular journey through contemporary life—from his sleep-disturbed childhood through his sleepwalking in adolescence to the height of his insomnia, when his partner struggles with AIDS and Hayes must face an increasingly troubling and debilitating closes the set his set.

Along the way, armed with an infectious curiosity and an obse sion with the mysteries of his personal demons, Hayes leads us on a fascinating exploration of disorders such as sleeptalking, narcolepsy, and sleep apnea and contends with all manner of the

Traditional Irish Song and Dance are promised when the San Diego Symphony presents St. Patrick's Pops on Sunday, March 18. The Liam Harney Sunday, March 18. The Liam Harney Irish Dance Youth Company will join the orchestra, along with tenor Don Loftus, the Brian Baynes Band, violin-ist Wanda Law, and narrator Mick Ward. This "kid friendly" pops con-cert begins at 2 p.m. in Copley Sym-phony Hall (750 B Street). Pre-perfornance activities include face pair musical petting zoo, and "specia

Franklin in La Jolla, the loveble to

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day, March 18, at 2 p.m., at White Rabbit Children's Books (7755 Gi-rard Avenue). Free. Call 858-454-3518 for information. For children three and older. (LA JOLLA)

Why Do Snakes Shed Their Skin? Why Do Snakes Shed Their Skini Explore a smooth snake, a bumpy bearded dragon, and other reptiles during the next First Friends classes for those two to four years old at the Helen Woodward Animal Center (6525 Calle del Nido) at 10 a.m. Tuesday through Friday, March 20-23. The fee is \$10. Call 858-750-4117

The Author/Illustrator Team of

ories and experimentation, from the conceptions of sleep in ancient A CONVERSATION WITH THE AUTHOR: Bill Hayes was be

in Minneapolis is 1961. "And then," Hayes said, on the day that we talked, "three years later, in 1964, our family moved to Spokane, Washington. We moved there because my dad bought a Coca-Cola bottling plant in Spokane, a town we had visited just once before. I had five sisters. I was the only boy. So it was a family of eight. We I had five sisters. I was the only boy. So it was a family of eight. We settled there in Spokane, and I was raised there and lived there through high school. And went to Catholic school all the way through. And then I went to a Jesuit university, Santa Clara University, which is just outside San Francisco here. In 1983 I graduated from Smatt a Clara. I majored in English. I had a series of jobs in nonprofits. Organizations and causes that interested me. One of my first jobs was at the Eurela Theaeter Company in San Francisco. I talked them into laring me as the marketing/public relations director at age 2A And that was wonderful. Then I went to the San Francisco. cisco Museum of Modern Art, and then I worked in a series of jobs cisco Museum of Modern Art, and then I worked in a series of jobs in communications and public relations, and then the AIDS epidemic became significant in my life and I began doing volunteer work at the AIDS Foundation, and then I started working there. I also worked for the Library Foundation, raising money for San Francisco's new main library. I've been working, full time, on this book for two years. That's what I've been devoted to, and I hope to continue to do more writing. Freelance writing, as well as working on a new book.

do more writing. Fredance writing, as well as working on a new book. But all the while! was working at the various onoprofits, I was writing when I had spare time in the mornings and on weekends. And Hayes said that when he began what became Step Demons; 'I knew I had a story to tell. A unique story, and yet a story that also other insommass, gay and straight alide, could relate to. Yet I worried a lot about the personal nature of the material, agonized about exposing not only myself and my partner but my family. As you know rom reading the book, it's a family that likes to keep secrets, so that was drummed into me, and breaking that is a risk. But I'm proud of the work."

I wondered what Hayes's parents made of Sleep Demons? Hayes said he'd just returned from Spokane where he'd vis-

The fourney, as well as The Gardener, The Library, and The Money Tree. Find the shop at 7755 Girard Avenue and by calling 858-454-3518. Free. (LA JOLLA)

MUSEUMS

Spirituality

Bancroft Ranch House Museum houses indigenous Indian artifacts and memorabilia of early settlers in x318 to register. (RANCHO SANTA FE)

Dummies F

Author

Sharon Tanis

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nightstand - no matter

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the area and is run by the Spring Val-ley Historical Society. The home, built in 1863, was registered as a Na-tional Historic Landmark in 1962 and is on a spot where Kumeyaay In-dians camped more than 1000 years

PHOENIX PHYRE BOOKS Spirituality For

-

the area its name. The museum found at 9050 Memory Lane; call 619-469-1480 for more information. (SPRING VALLEY)

(GPMOR VALLEY)

California Surfriders, 1900 1940*
honors Dec John Hearth Bild, the first surf documentarian, telling the stories of those journels and the stories of those journels are followed by the surface of those journels are followed by the surface of the property of the surface of th

that way-cool megastar from Hawaii, Duke Kahanamoku. The museum is located at 223 North Coast Highway; 760-721-6876. (OCEANSIDE)

Chula Vista Nature Center, an in oastal wetlands, is located in the middle of Sweetwater Marsh Na-tional Wildlife Refuge. The facility is home to fish and invertebrates that inhabit the mud flats and marshes of San Diego Bay. Visitors can use a Bioscanner to view animals macro-scopically, use a Wentzscope for views of microscopic organisms found in the "Sweetwater Soup," and

found in the "Sweetwater Soup," and interact with computerized wideos exploring how tides affect the bay in the "Moons, Tides, and the San Diego Bay" exhibit. At other exhibits, wistors can pet sharks and rays, see burrowing owls and migratory birds, and enjoy the xerophytic gardens. Visitors meet a shuttle bus at the Reaforn E. Execut Tollien Street Tollien Stree Bayfront E Street Trolley Statio at the center's parking lot at the foot of E Street and Bay Boulevard. For more details, call 619-422-2481. (CHULA VISTA)

Computer Museum of America, the museum includes an educational ex hibit covering the history of data pro-cessing and the contributions of pio

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Bill Haves

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Sleep Demons:

An Insomniac's Memoir

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cessing and the contributions of pio-neers and history-makers in the computer industry. Some of the over 200 historic computing machines and calculators date back to the 1890s. Interested in restoring and pro-gramming historic computer equip-ment? The museum hosts workshops 10 a.m. to 2 p.m. (at 6156 Mission Gorge Road, suite H, in Mission Val-

ley). Call for registration and space availability.
Find the museum on the grounds
of Coleman College, 7380 Parkway
Drive; 619-465-8226. (LA MESA)

ited them. "I talked to my parents about the book and told them that I don't think they should read it, that it would be painful for them. They're very private people, very devout Catholics. And although they accept the fact that I'm gay, it's still very upsetting to

expect that it's going to change at this point, which is something they maybe held out hoping for at the beginning. They've met my partner and seem to like him. I think the distinction is 'accept but

nonest and really admirred it. Another a sister, the deaps, has not read it. And then they oungest sister read about 35 pages. She's a couple of years younger than me. She had a kind of strange reaction. It shook her up so much, upset her, that she had to put it away and out sight. I nonically enough, the place that she chose to hide the manuscript was under her bed. Isn't that amazing?

Although it now seems foolbardy, at 13 years old I began hiding promagnaty under my matters. Or what I viewed a pormography — magazine photos of Olympic swimmer Mark Spitz in a Michelangelo's 190wil I became bedder at I became ferentiated and soon stashed explicit skin magazines that I dought at J.J. New-berry's. I was still quite catholic in my taste, burjup shot Playboy and Playpot', as though in keeping open the possibility of a latent because the contract of the production of the productin

It's no wonder I had more and more difficulty in sleeping. When I turned out the lights, the fumes of guilt rose from the mattress like fresh printer's ink.

fresh printer's ink.
"Good God! Under my mattress! It's a cliché out of a dumb
caper movie, a place to hide the stolen loot. I suppose, subconsciously, it speaks to the powerful relationship we form with our

Hayes writes, in Sleep Demons, about what, as a teen, he hid

"Although it now seems foolhardy, at 13 years old I began

be don't approve.' "
Had Hayes's sisters read the book?

I asked what Hayes meant when he said that his parents "accept the fact" that he's gay.
"I came out probably 20 years ago. And they certainly don't

Three of my sisters have read it. I gave it to them and asked them to read it — in one of the early nervous stages, just after I'd finished the book. They liked it very much. They thought it was very honest and really admired it. Another sister, the eldest, has not read

Drive; 619-465-8226, GA MG5A)
Harttage Walk Museum, quilting is
one of America's oldest and most
belowed art forms. An eshibit of 64
quits and quitted items is on eshibit
through Saturday, March 31. The
show features quilts sewn between
1880 and the present, with a large
number from the 1920s and 1930s.
The most included in the control of the contro

number from the 1920s and 1930s. The museum includes the re-stored Victorian House, the city's original Santa Fe Train peopt, a rail-road car with model train, working blacksmith shop, and a barn. Find Heritage Walis in Grape Day Park, at 321 North Broadway, 760-743-8207. (ESCONDIO)

Flying Leatherneck Museum, the museum is dedicated to the Marine Corps who provided air support, from the propeller-driven fighters and bombers of the 1940s to the modern jets and helicopters currently in use. Static displays of a variety of aircraft are included, along with aircraft are included, along with equipment, insignia, paintings and photographs, scale models, and a re-search library. The museum is located in building T-2002, at Marine Corps Air Station Miramar. For informa-tion, call 858-693-1723. (MRAMAR)

tion, can 556 e93-1725, possooosily of Gaslaamp Museum of Historic San Diego, glimpse San Diego (solorful past at the museum, where dispay highlight Wyatt Earp's San Diego days, the Peg Leg Gold Legend days, the Peg Leg Gold Legend Town and "New Town," act any military history, the naval disaster in the museum at 413 Market Street (heroen Eurich and Eibst, the Charton Fourth and Eibst, the Cha (between Fourth and Fifth Avenues). 619-237-1492. (GASLAMP QUARTER)

619-237-1492. (GASSLAMP QUARTER)
Heritage of the Americas Museum,
hemuseum features art and artifacts
from South and North America, con-centrating on the utilizarian and de-orative artistry of crafts workers from ancient cultures. A mural by Mona Mills depicting ancient Teothuscan in its days of gloyr is now on exhibit, resulting from the artist's extensive

beds that we want to hide things there — as if one's bed is an exten-SLEEP DEMONS I asked how Haves's partner

e felt about the book "He has literally read every sin-gle page of every draft and edited every draft. He's really proud of the book and the work that we both put into it. It tells his story too and the story of our relationship."

Because Haves was the only boy in the family and perhaps, too, because Haves's parents feared Bill's

boy in the tamity and perfnaps, too, boy in the tamity and perfnaps, too, boy in the tamity and perfnaps, too, to boy in the tamity as perints feared Bill's becoming a sissy," his father made a point of setting aside time to take young Bill to ball games and, in general, just to spend time "man-to-man" with the boy. I said I found this so touching.

BILL HAYES

"I now have fond memories of that. There was a time when I was about eight or nine when he started to train me to be a gentlen and take me into his office downstairs at our house and show me how to shake hands and how to tie a necktie, and he'd pull out me how to shake hands and how to tie a necktie, and he'd pull out his shoe-shining list and show me how to shine shoes. And he would do a little shadow boxing, which terrified me. He had a closet door where he stored his rifles and camping equipment and deeping and my sisters, or women, or the door going into a building, like stepping back. I remember on holdlays, Thankegying and holy days, we would all have dinner at the dining room table, which is different from the kinchen table. And I would have to pull out the different from the kitchen table. And I would have to pull out the chairs for my mom and my five sisters. I was very conscious of that because I was just up in Spokane and I found myself constantly looking to open the door for my mother. It's still in me. He would often take me out for a little outing, "Just the boys," or as my father used to say, "No squase allowed," Sometimes we'd go to ball games, to the Spokane Indians baseball team, or a backey game, the rodor. My dad had been in the military, and sometimes we'd go out to the Air Force base on the edge of town and look at the jets and some times stop by the Coca-Cola plant if he needed to do some work,

and I'd just look around. I look back on all that kind of fondly, but at the time I had that tension that a child sometimes feets, that feeling of being stack alone with his dad or his mom. Maybe I wanted to be off doing something des instead.

Did Hayer's sistem faus over him when he was a boy?

They did. Though I didn't really feel spoided by them, bull knew that i was. I knew that at two only boy I had omes peculi private that i was. I knew that at wen of they had how good private had was. I knew that a two only boy I had omes peculi private had was. I knew that a two of they had how so peculi private had was. I knew that a two of they had how so peculi private had was. I knew that a two of they had how so had not be a support of the had not be

knew that I was. I knew that as the only boy I had some special pri ileges. At the time, I mean, growing up, I felt like my four siste were so much older than me. And now we're all very nearly the sam age: we're all in our 40s, except for my younger sister, she's 38." I asked how Hayes would describe Sleep Demons. "I would saw it's no moving of Medical Steep Demons.

I asked how Hayes would describe Sleep Demons.

"I would say it's a memoir of all fillong insomniac. I would say that most everyone has had a sleep demon whether it is insomnia, or sew night to jet lag, or mayle a jag on sleeping pills, or many sleepless nights with a new baby."

And how, I saked, did Hayes happen to intertace his life story with a collection of quite interesting "sleep facts."

"I think that reflected my own facination with sleep. It's kind of paradoxical in a certain way because a lifelong lack of sleep has been coupled with the lifelong factation with it. Not only insom-

been coupled with the lifelong fascination with it. Not only insom-nia but the other sleep disorders like sleepwalking and sleeptalk ing. So it wasn't even so much a question or a choice or a techni-cal decision. It just very naturally reflected my own interest, not only cal decision. I Just very naturally reflected my own interest, not only im yow m lic, but in history and science, mythology and literature. Once I had made the decision to do the book. I Just kept gesture of the decision to do the book. I Just kept gesture of the decision to do the book. I Just kept gesture of the decision to do the book. I Just kept gesture of the decision to do the decision to do the decision to do the decision to decision to do the decision to decision the decision to decision the decision to do the decision to decision the decision to decision the decision to decision the decision to decision the decision that the decision that decision the decision that decision the decision that decision the decision that decision that decision that decision the decision that decision to decision the decision that decision the decision the decision to decision the decision the decision that decision the d teaching myself about the physiology of sleep and sleep disorders. I found the library at University of California, San Francisco, and that became a tremendous resource. They have a great special col-lection of volumes from the 18th and 19th Century. Some of those voices of those scientists and doctors, a hundred or more years ago, jumped off the page and into the book in a way that I hadn't

Lasked if Hayes had ever wanted to watch a film of himself as

"Yes. I think I would. I've never done that. In fact, it's funny, when I did go to the Stanford Sleep Clinic, back in 1996, I went in sort of half hoping that they would have me sleep overnight and hook me up to electrodes and the whole bit. Of course, I found that in my case my disorder was fairly common and really didn't need that in my case my disorder was fairly common and really didn't need that kind of analysis. But maybe if that had happened they would have videotaped me and I could have seen what I looked like sleeping. I do still become fascinated by watching means. videotaped me and 1 count nave seek man 1 looked use steeping do still become fascinated by watching people sleep. Coming back from Spokane the other day, the guy next to me on the plane fel saleep. I was catching glimpses of him and I realized, once again that it's always interesting to me to watch someone sleep. And someone sleep. And someone sleep. And someone sleep.

s runny. I asked Hayes how doing this book changed him. Well, in different ways. I think in the process of writing the book I did begin to sleep better.

"A lifelong lack of sleep

has been coupled

with the lifelong

fascination with it."

and peace that I felt, working on something I was really fascinated with and dedicated to, made

on something I was really lascinated with and dedicated to, made is o bappy."

a lasked if once Hayes quit his day job and began to write full-time if he began to think of himself as a writer. I would spen to the last day to the last day to people. The a writer. I would spot people. Two ket he Sn Francisco AIDS Foundation, or, I work here or I work there. Maybe it would leak out that lads worse, but then I sold the book, and luckely be use able to sell it based on the first few chapters. It was very refreshing to be

able to say, 'I am a writer, and I'm working on a book.' - Iudith Moore

I'd already learned quite a bit

I'd already learned quite a bit about managing insommia by going to the clinic and getting tips about dealing with it. But, just as important, I think, is that as hard as the book was to write. Hoved doing it, and I was happy doing it. I I worked every day. I think the serves of satisfaction

think the sense of satisfaction

Bill Hayes will read from Sleep Demons and sign copies at Bay Books

study of this ancient "City of the Gods" that was once home to 200,000 people in central Mexico. The museum also features wings dedicated to natural history, ersheeology, educated to specific control of the control o County. On exhibit are Indian arti-facts from the Kingery family. The museum is open on the last Saturday

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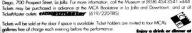
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877:551-9976. (CARS-8640)
Powsy Museum, an interpretive wall, replicas of the early post office and general store, and a school room are part of the newly renovated museum. A mural painted by Michael Strong depicts sip periods of Poway's past. Find the museum in Old Poway park, at 141.34 Middland Rowad. 619-748-3700 or 619-486-3064.

Ramona Pioneer Historical Society and Guy B. Woodward Museum is a complex of historical buildings, including the Verlaque House (the only Western adobe House (the only Western adobe-home of French provincial design still in existence), wagons, antique exhibits, and artifacts. There is a smith shop and tack room. The Casey Tibbs Memorial Exhibit is deducted to Tibbs, a local resident who was a world-champion rodes who was a world-champion rodes who was a world-champion rodes and a world-display. The Barncoft Memorial Rose Canden is on the grounds. Bare books, photography, and a density. Find it all ad-85 Main Steete, for more information, call 760–789–7441, passenge.

San Diego Aerospace Museum, frequently referred to as "the forgotten war," the Korean War wax,fought between 1950 and 1953, with 39,000 Americans losing their lives in the effort. The permanent exhibit "Air War Korea: Return to MiG Alley" features the MiG-15 and F-86 Sabre fighters, a J-47 engine, pilot images, ngmers, a 1-4 engine, pilot images, war artifacts, war-era model air-planes, period films, and other his-torical information. One permanent exhibit honors Pacific Southwest Airlines (PSA), the

deregulated

INSOMNIA

Thin are the night-skirts left behind And thin, alas! the shred of sleep That wavers with the spirit's wind: But in half-dreams that shift and roll And still remember and forget. My soul this hour has drawn your soul

Our lives, most dear, are never near Our thoughts are never far apart, Though all that draws us heart to heart Seems fainter now and now more clea To-night Love claims his full control, And with desire and with regret My soul this hour has drawn your soul

Is there a home where heavy earth Melts to bright air that breathes no pain Where water leaves no thirst again And springing fire is Love's new birth? If faith long bound to one true goal May there at length its hope beget, My soul that hour shall draw your soul For ever nearer shall draw your soul



Sonnets by Dante Gabriel Rossetti London: Ellis and White, 1881)

airline San Diego once called its own. Former PSA employees have donated items for the show, including the fa-

items for the show, including the fa-mous orange with pink trim miniskir flight attendant's uniform, and other memorabilia. The museum offers exhibits of over 65 aircraft — including a replica of the Spirit of St. Louis, a Fokker Scourge (or Fokker Fin-decker E. 111), a World War I Spad UI the flight back of the UIS Vark. occker E-III), a World War I Spar VIII, the flight deck of the USS York-town, and a Lockheed Blackbird spp plane — 1400 scale models, 10,000 aviation-related items, and memo-rabilia from the Montgolfier hot-air-balloon era to the Space Age, along with an International Aerospace Hall of Earne.

Ford Building in the Palisades area

San Diego Model Railroad Mu-seum, the museum celebrates Amer-ican railroads with "the largest permanent operating model railroad and toy train exhibit." The museum

gallery with a Lionel O gauge exhibi There is a multimedia presentation on railroading, an operating railroad semaphore signal, and interpretive displays on railroads and model rail-roading. The museum is downstairs in the Casa de Balboa building. For admission and museum hours, call 619-696-0199. (BALBOA PARK)

San Dieguito Heritage Museum plays on the unique history of the San Dieguito area at 561 South Vul

Stephen Birch Aquarium-Museum celebrate the season of the gray whal with educational whale activities, ex with educational whale activities, ex-hibits, and a variety of whale-watch-ing experiences during "WhaleFest 2001," continuing through April. The aquarium's tidepool plaza, boasting a panoramic view of the La Jolla shoreline and the Pacific Ocean, is a great spot for informal whale watching.

"See Touch" offers a computer



One of the Great **Pianists**

You can hear the Horowitzian risk-taking originality in virtually everything Pletnev plays.

he La Jolla Chamber Music Society's Celebrity Series continued with a splendid concert by the Russian National Orchestra. Only a decade old, this ensemble has already es-

Only a decade old, time stemmtote as arreacy established itself as one of the supreme orchestras of the world. The high quality of musical training in Russia is well known, so is the talent of Russian musicians. What is remarked to the stable about the Russian National is that the stable and the stable and the stable properties of the stable pr sense of total stylistic unity that one usually per-ceives in orchestras of much longer tradition.

They sound as though they have been playing to gether since 1900. Neither the Chicago Symphony or the Berlin Philharmonic displays a more pol

nor the Berlin Philharmonic displays a more pol-ished ensemble or a more distinctive individuality. These qualities certainly owe a great deal to Mikhail Plence, who founded the orthestra al-most immediately after the fall of the Communist regime, and who weats in music, direct out mil 1999, when he passed the batton to Vladimir Spyrakov. The concert at Copley Symphony Hall was old-home week for these collaborators, for Pietnev was home week for these collaborators, for Pletner was present as pians soloists in the Tchaikowsky Sectond Concerto. The only other item on the all-Tchaikowsky program was the Symphony No. 5, Spivakov, who has also had an impressive career as a violinist, is a seasonal conductor, the himself founded a first-rate or chestra (though a smaller one), the Moscow Virtuosi, which he has led for many years. His conducting is predominately briefly with sounderful are and sustificially and the state of the nantly lyrical, with wonderful grace and suavity. In addition, he is a master of blended color, with

In addition, he is a master of blended color, with an exquisite subtley in creating constantly shifting effects of atmosphere and mood—just what Tchalkovsky requires.

It was particularly thrilling to encounter Pletric with his original role as planist. The program notes told us that Pletrue is "firmly established as one of the great planists of our time," and while such artist biographies — supplied in press re-leases — have a tendency to inflate their subjects, in this case the characterization is fully deserved. No work could have been better chosen to il-

lustrate Pletnev's unique brilliance than the Tchaikovsky Concerto No. 2. Rarely performed (at least outside of Russia), this work has always been in the shadow of the spectacular First Con-certo; Tchaikovsky connoisseurs and ordinary

listeners are agreed in thinking of REVIEW it as a lesser composition, pleas ant but not very exciting; in fact, just a bit dull. That was my own

Just a bit dull. That was my owr opinion for a long time; even the famous recording by Benno Moisewitsch had no succeeded in changing my mind. It took Plet-nev's 1990 recording (with Vladimir Fedoseve-conducting the Phillarmonia Orchestra) to make me discover that the Tchaikovsky Second is a masterpiece equal to its predecessor; and the pi anist's recent performance here confirmed that realization (and even enhanced it

realization (and even enhanced it).

The best thing about the First Concerto is its incomparable opening theme — for which, admittedly, there is no equivalent in the Second Concerto. But, by a truly odd structural choice, Tchaikovsky confined the theme to what turns out to be merely the introduction to the first movement. After the introduction, it never returns and the themes (and their working-out) of the and the themes (and their working-out) of the main part of the movement, while striking and well-handled, are really not superior to what we hear in the first movement of the Second Concerto. The tone of this movement, as of the Second Concerto as whole, is more genial, less dramatic, than that of the First Concerto, but the work is replete with good tunes and imaginative effects, and its structural logic is unusually strong for Tchulowood. for Tchaikovsky

For lovers of this composer, there is a special unintended poignance in the Second Concerto's ideas, associated with Tchaikovsky's friend, the ideas, associated with 1 chaikovsky's friend, the pianist Nikolai Rubinstein, for whom the piece was written in 1879–80. Rubinstein died only a year later, without ever having performed it, and in his memory Tchaikovsky composed the A Mi-nor Trio, "To the memory of a great artist." Whether consciously or not, in writing it he also had in his memory the Second Piano Conce

ticipated in the Concerto's slow movement, which is (with remarkable inventiveness in a piano concerto) structured as a chamber trio with orchestral

Pletney, in fact, has always been a very Pletney, in fact, has always been a very personal, very diosyncratic pianist. That is a fundamental feature of his greatness—and it, along with his superlative technique, makes him one of the few contemporary pianists who can actually remind a listener of Vladimir Horowitz. I don't mean that in any given case he imitates Horowitz; I am speaking about a deep affinity of spirit. You can hear the Horowitzian risk-taking orig inality in virtually everything Pletney play

inality in virtually everything Plether plays — his Chopin (so far from the classical poise of a Ru-binstein, yet irresistibly fascinating), his Scarlati (a composer Horowitz, too, played with amazing imaginativeness and sensitivity), his Beethoven (where Pletnev is at his best in works giving scope for whimsy, such as the Bagatelles and the vari-

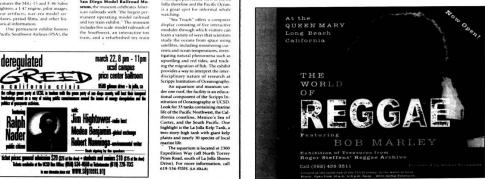
The theme of the Trio's variations movement is itself a variant of the opening theme of the Second Concerto; and the very idea of a piano-violin-cello trio is an-

The Second Concerto, like The Second Concerto, like the First, is also notable for its stu-pendously virtuosic piano writing, and in negotiating this demanding part Pletnev demonstrated in their complete range his exemplary qual-ities as a pianist. Most obvious were his fabulous technical prowess, the breadth fabulous technical prowess, the breadth and grandeur of his playing, the profound and luminous tone he drew from the Steinway, and the overwhelming sense of ease and confidence with which he attacked each of the score's challenges. Yet even more important (because it was this aspect of his musicianship that brought the music so vividly to life) was Pletney's freshness of inter-pretation, his way of giving a personal twist to every detail, an unexpected emphasis, an expres-sive stretching or compression of rhythm, an underlining of a change in direction, an afteration of the conventional phrasing so that suddenly accoment other plants, ass, over stranga moment other pianists pass over sprans into the listener's consciousness as though one had never heard it before

Russian National Orchestra; Vladimir Spivakov, conductor; Mikhail Pletnev, piano Copley Symphony Hall (La Jolla Chamber Music Society) Tchaikorsky, Piano Concerto No. 2 in G. Opus 44, and

ation sets). It is not only the Tchaikovsky Second Concerto that he has made identifiably his own, to the point where - as with Horowitz the Pletnev signature is unmistakable. But hear-ing his Tchaikovsky was at the same time an perience of this great pianist's full musical per-nality — an experience ineffably exhilarating.







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Three Centuries of Opera are cele brated when the UCSD Wind En-semble, under the direction of Robert Zelickman, performs tonight, Inursay, March 15. Voca is soists include bartione Cleve Glinzliner, so-pranos Deborah Davis, Caitlin Smythe, Annette Grieshaber, and Laura Mitchell; and tenor James Aburto. The program includes works by Offenbach, Leoncavallo, Debiles, Puccini, Weber, Handel, Thomas

Massenet, Mozart, and Sulli The music begins at 8 p.m. in UCSD's Mandeville Auditorium. Tickets are \$5 general. Call 858-534-4830 for more information. (LA JOLLA)

Up for Some Early Music? My Lord Chamberlain's Consort performs John Chamberlain's Consort performs John Dowland's masterpiece "The First Book of Songs or Avres of Four Parts (1597 for the San Diego Early Music Society on Friday, March 16. The 21 songs, in duding "Come Again: Sweet love doth now invite" and "Awake, Sweet Love,"

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volving carpet

Youth Company, and Utiliann piper Fire Righer.
Tiskets range from \$10 to \$55.
Hear the concerts at 8 p.m. each night in Coples Symphony Hall (750)
Il Street: For reservations, call A Chamber Music Recital with tra ditional music is planned by students of lanor Negvesy at 8 p.m. on Friday. March 16, in the Recital Half at 1 (81) 8 Mandwille Center. Tickets are \$5.3 at #858-554-4850 for information. 4.8 at \$4.4850 for information. ₹50% OFF Ski or

Organ and Oboc, organist Alltson Organ and Oboc, organist Alfrson Lucileske and oboust Susan Barrett present a soncert on Frakay, March 16, 2.40 p.m., at the First Church of Clarist Scientist (82-82 Alfrson Avenue, at Palm). Free, For information, call 649-442 8201, da Messo.

"American Voices," concerts of all MIT SNOW BOARD SCHOOL Better Skiing & Boarding Starts Here American voices, concerts of all American composers are planned by the La Jolla Symphony and Chorus on March 17 and 18. The program teatures Hindernith's "Apparegit Re-

enjoy selected readings from Down-lands letters and writings.

The concert begins at 8 p.m. at St. James by-the-Sea, 743 Prospect Street. Tickets are \$18 general. Dial 619-291-8246 for reservations, (IA JOLIA) Irish Music of the 17th and 18th Centuries may be heard when the Granada Consort Recorder Ensem-ble performs at 8 p.m. on Friday, March 16, at Reds Espresso Gallery

Patrick's Pops" concerts on Friday and Saturday, March 16 and 17.

Guests include the Brian Baynes Band, the Liam Harney Irish Dance Youth Company, and Uilleann piper

(1017 Rosecrans Street). Admission is free. For information, call 619-523-5540. (POINT LOMA) ne hour prior to each performance Celtic Celebrations featuring fa-vorite melodies from the Emerald fale are promised when the San Diego Symphony presents "St. Patrick's Pops" concerts on Friday Tickets: \$18 general. For reservations, dial 858-534-4637. (LA JOLLA)

Vocal Students of Carol Plantamura plan a recital on Saturday, March 17, at 4 p.m., in Erickson Hall at UCSD's Mandeville Center. Free, 858-534-4830. (LA JOLLA) "The Music of Clara Schumann,"

concert pianist and scholar Rebecca Rollins presents a slide narration and piano program on the life and music of Clara Schumann on Sunday, March 18, at 2 p.m., at the NiraCosta College Theatre (One Barnard Drive), Schumann was an esteemed concert pianist and composer, mother of eight, wife to composer Robert Schumann, and close friend to composer Johannes Brahms." Tickets are \$7 general. For more in formation. call 760 793-6815. OCEANSIDE:

An "Eclectic Program" of Opera Arias and art songs may be emoved when mezor soprano Prit Gandhi pre-sents a rectad on Sunday, March 18, at 7 p.m., in Linder Hall at the First Critical Methodist Charlet of San Dispo-(211) Cammodel Rio South). The pro-gram includes works by Rossini, Gi-nastera, Hahn, Mozart, Dvořák, Of-fenbasch, and others. The suggested donation is 55% child care by reserva-tion, 639-297-4366. MISSION VALEY!

to the San Diego Museum of Art on Sunday, March 18, when the Recorder Quartet performs at 2 p.m. The concert is included in regular museum admission. 619-696-1966. (BALBOA PARK)

Guest Organist Ty Woodward pre-sents a concert in the Spreckels Or-gan Pavilion on Sunday, March 18, at 2 p.m. Free. For more information, call 619-702-8138. (BALBOA PARK)

call 619-702-8138. (BALDON PAIRS)
Works by Arensky and Beethoven
may be heard when the Odysey Trio
performs for a mini-concert at noon
on Monday, March 19, at the
Athenaeum Music and Arts Library
(1008 Wall Street). Trio members in-clude pianist Glory Fisher, violinist
Gdie Pierno, and cellist Mary Lou
Moore, Free, Call 858-454-5872 for
details 14.8 eViol. details. (LA JOLLA)

American Soundings, honor_ethe 100th anniversary of Aaron Copland's birth and celebrate the influences of Duke Ellington and Leonard Bern-stein on America's musical lands, ape-during concerts planned by the San Diego Chamber Orchestra March 19. 0, and 23. Renowned pranist ranc San Diego local) Cecil Lytle joins the

San Diego Isaali Geed I Ville sorn the orchestra and the San Diego Master Chotale for the performance. The program includes Coplands Tantace for the Common Man. 'ex-cepts from Billy the Kal.' Tloodsoon from Rodor. 'Variations on a Shaker Medods' Trom Appalachian Spiker and 'Ville American Songs, See Land World a Common', 'a man' Chichester Paslins' by Bernstein. Environment of the Common Monday Environment of the Common Common Common Common Environment of the Common Common Common Common Environment of the Common Common

Psalms" by Bernstein.
Enioy the program on Monday
in Sherwood Auditorium at the Mu-seum of Contemporary Art. La Jolla (700 Prospect Street), on Tuesday at
the Fairbanks Ranch Country Club
(15150 San Dieguito Road), and on Friday March 23, at Copley Syn

ny Hall (750 B Street

The concerts begin at 8 p.m Tickets range from \$10 to \$50, do pending upon the venue and seat available. Call 760-743-6402 x7 of 888-848-7326 for information and tickets for any of these performance (LA JOLLA, RANCHO SANTA FE, DOWNTOWN

The Pleasure of Your Company Chamber Music Series continues with a concert by pianist Edward Weiss — presenting his "La Jolli Suite" — on Tuesday, March 20. The music begins at 7 p.m. at the Scripp Miramar Ranch Public Librar (10301 Scripps Lake Drive). The re-quested donation is \$10. For more information, call 858-538-8158. (SCRIPPS RANCH)

Student Chamber Ensembles at Su Diego State University perform a 7 p.m. on Tuesday, March 20, in 5mith Recital Hall, Call 619-594 031 or 619-594-6020 for further in formation. Free, (SDSU

A Faculty/Guest Piano Recital and Dmitry Kirichenko at noon of Wednesday, March 21, in Smit Recital Hall at San Diego State Un versity. For information, ca 619-394-6060. Free (S0SU)

Wednesday, Marsh 21, Also on the program: Rodrigo's 'Concierto de 'Araniuez'' and the "Symphony No. 1" by Brahms. The music begins at 8 pm, at 340. North Escondido Boulesand (at Val ley Parkosay), Tickets range from \$25 to \$70, Dad 800-988-4253 for reser valuors, (\$250,0000)

85803, San Diego CA 92186-5803 Or fax to 619-881-2401. You may also submit information online a www.SanDiegoReader.com by clicking on the events section. GALLERIES

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HOW TO SEND US YOUR LISTING: Contributions must be

Paintings by Nancy Crawford and Franco Nanartonis and furniture by Michael Borrelli are on eshibit through April at Park Boulevard Art Works (4421 Park Boulevard). The show opens with a reception for the artists on Friday. March 16. de 6.50 p.m. Regular gallery hours are 10 a.m. to 5 p.m. Tuesday through Saturday. For information, call 619-692-1770. (UNIVERSITY HEIGHTS)

019-092-1170. UNIVERSITY HEIGHTS)

The 40th Annual "Spring Open luried Aff Exhibition" hosted by the Clairemont Art Guild, on view in Spanish Village's Gallery 21, features an award reception for the artists at 4 p.m. on Wednesday, March 21. The juror was Junko Yammento 4 p.m. on Wednesday, March 21. The juror was Junko Yamamoto. View the work through Friday, March 30. Gallery hours are 11 a.m. to 4:30 p.m. daily. For details, call 858-272-8196. (BALBOA PARK)

ART MUSEUMS

California Center for the Arts Muexamined in "Customized: Art Inspired by Hot Rods, Lowriders, and American Car Culture." The 14 featured artis

Mingel International Museum of Folk Art, objects of daily use, ritual, of India — textiles, terra cottas and brouzes, adorment, toys, and kites — are included in "Village India — Art of Compassion and Devotion — Section from the Permanent Collection," on view through May, Saris suspended from the ceiling share part of the gallery with a larger than life-sized clay Jujunar horse, along with life-sized paper-make figures created by the proper of the filter of the property of the pro

ple of Mithhia (in the state of Bihar). Whimsical creations by a Hawaiian folk artist are gathered in "Crowning Glory — Contemporary Paper Hats by Moses," on display through Sunday, April 29, Moses created more than 250 hats from paper bags contributed by merchants in his Hawaiian neighborhood in a room of his local library during the 1980s. Although all of the hats are fashioned

Attnough all of the hasts are tasmoned from brown paper bags, the chapeaux range in texture from a flannel-like appearance to a smooth, slick look.

The Mingei is located on the square with the San Diego Museum of Art and the Timken Museum of Art, For additional information, call 619-239-0003. (BALBOA PARK)

Museum of Contemporary Art,

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the current tendencies defining art are offered in "Eureka: New Art from the Bay Area." The broad cultural and stylistic diversity of the Bay Area's artistic talent is reflected in the ex-hibit's small- and large-scale works, as well as its sitte-specific installations. All of the featured artists are recipi-ment of Eureka Edlumebine, awarded is an exhibition showcasing the se-lection of works that may be chosen for the group's 2001 acquisition. The Contemporary Collectors have pur-chased nearly 40 works for the mu-seum since 1985 — which piece will make the cut this year? The year's harvest includes pieces by Solomon Huerts, Martin Kersels, and Cindy ents of Eureka Fellowships, awarded annually by the Fleishhacker Foun Huerta, Martin Kersels, and Cindy

Sherman. Check the possibilities

Ten Years," in which metalwork

plexiglass, and drawings of industrial objects are used by the artist to con-

singular viewpoint of the camera's eye." Helg uses her knowledge of music, an acute sense of light, and other elements to stretch her work

beyond the two-dimensional layour

through Sunday, May 20, Find the museum at 700 Prospect Street. 858-454-3541. (LA JOLLA) Street. 858–454: LA DOLA!
Museum of Photographic Arts, shot
in a voyeuristic, gritty style. "Daido
Moriyamus Stray Dog" is a person
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annually by the Fleishhacker Foun-dation. The show promises paintings, photographs, drawings, installations, and video works by 11 artists and a collaborative group.

"Books, Bytes, and Mortar" is an exhibition of blueprints, models, and renderings for the new main library and four upcoming branch library projects. Both exhibitions close on Tues-ter, but al. 9. Eind the museum at Both exhibitions close on Tues-day, June 19. Find the museum at 1001 Kettner Boulevard (at Broad-way), directly across from the Santa Fe Railroad Depot, adjacent to the America Plaza trolley transfer station. 619-234-1001. (DOWNTOWN)

Museum of Confemporary Art, La ment and create artwork that does not fit into the clearly defined categories of art and design is demonstrated in "Against Design," a traveling exhibi-tion on view through Sunday, May 20. The "against" in the exhibit's title means "alongside," not in opposition to; it is art that is directly influenced by lesign. Most of the included pieces in design. Most of the included pieces in-vite viewer interaction and draw on significant developments in modern and contemporary art, notably mini-malism and formalism. "Contemporary Collectors XVI"

of a photograph.

Both shows conclude on Sunday,
April 8. Find the museum in the Casa
de Balboa building, at 1649 El Prado.
For information, call 619-238-7559.
(BALBOA PARK)

Oceanside Museum of Art, the art-work of 36 contemporary artists liv-ing and working in San Diego County is highlighted in the juried "OMA Regional 2" exhibition. Jurors Daon Bacigalupi, Erika Torri, and John Haynes selected "50 provoca-tion and a day "for its between in the

San Diego Museum of Art, an overview of the development of American Impressionism from the late 1880s to the early 20th Century is late 1880s to the early 20th Century is offered in "American Impressionists Abroad and at Home Paintings from the Collection of the Metropolitan Museum of Art." The exhibition, on view through Sunday, April 22, high-lights the vibrant interpretations of modern life in Europe and the United States created by American artists who embraced French Impressionwho embraced French Impre

ism, featuring 39 canvases by 28 artists, including Mary Cassatt, John

Paris, Belieroche was well acquainted with the latest artistic techniques and spies, See "The Rivol of Parising Paris Lithographs of Athert Belieroche." The Lithographs of Athert Belieroche, the Company of the Compan cultures. The links were forged in the cuttures. The links were longer ain the name of religion and trade and were made by way of the "silk routes" and the sealanes connecting East Asia, Southeast Asia, and South Asia. The museum's permanent col-lection includes Italian Renaissance

lection includes Italian Renaissance paintings, Spanish old masters paint-ings, American art, 19th-Century Eu-ropean paintings and sculpture, and the Weisman Gallery of Contempo-rary California Art. 619-232-7931. (BALBOA PARK)

Timken Museum of Art, the mu-seum's permanent collection in-cludes European masters, 19th-Cen-tury American paintings, and Russian icons. For information, dial 619-239-5548. (BALBOA PARK)

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THEATER LISTINGS

Theater listings and commentary are by Jeff Smith. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer and the military. Ask at the box

Before It Hits Home Floyd Gaffney directs Cheryl West's drama about AIDS denial. Sax-man Wendell tested positive and must tell two lovers. URBAN VILLAGE THEATRE, 3795 FAIR MONT AVENUE, CITY HEIGHTS,

Biospheria Steven Ausbury and Anthony

self-contained ecosystem in Ari-zona. Admission is free. ucsto CAMPUS, VARIOUS SITES, THROUGH MARCH 18: THURSDAY THROUGH SUNDAY AT 3:00 P.M. FOR IN-FORMATION CALL 619-238-2727 OR 8588/22-1859. 858-822-1684

versionary production, ably di-rected by Rosina Reynolds, leaves the text by refusing to stereotype the characters. The script's a bit of a slog, but Ron Choularton's smashing performance makes it worth seeing. He played Turing a decade ago — a dynamic, irveting job — at the North Coast Rep. We watched an actor playing a role. Breaking the Code
If you didn't know who Alan Turing was — and England didn't —
you would type him as an absentminded professor, head full of cos job — at the North Coast Rep. We watched an actor playing a role. This time we see the person. Choularton won't dazzle us or, one of the craft's bravest moves, even make Turing sympathetic. He roars inside, conflicted, impatient, al-most inept socially. He just wants them, and us, to leave him alone. Worth a riv. mic gizmos, evanescent grasp on reality. You'd never guess that Tur-ing (1912-1954) almost single-Worth a try. DIVERSIONARY THEATRE THROUGH DAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

Chalk It Up to Murder

In HIT Productions newest mys-tery dinner-theater show. Texas Ranger Slate Montana must find the truth. Did Butch Spikehorn kill Hank Anderson, as people have long believed, or was it someone clief.

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STREET (JUST NORTH OF ADAMS AV ENUE), NORMAL HEIGHTS: FIRST OR SECOND FRIDAY OF EVERY MONTH AT 8:00 P.M. FOR INFORMATION CALL 619-280-5177 ComedySportz Improvisational comedy, making up funny stuff on the spot, is diffi-cult enough. Years ago, however, Keith Johnstone thought it'd be

more exciting if done competi-tively. He got the idea from pro-wreastling ("where Terrible Turks mangled defrocked Priests, while mums and dads yelled insults, and grannies waved their handbags"). ComedySportz, an offshoot of ComedySportz, an offshoot of Johnstone's TheatreSports cartistic director Gary Kramer says the two compare like "rugby with Ameri-can football"), resembles more an athletic event than an improv. Teams wear uniforms and compete on Astro Unif. The night Lought the show, three San Diego comedians played a "Challenge match" against players from the San Jose paginst players from the San Jose paginst players from the San Jose against players from the San Jose franchie. Using suggestions from the audience, they played "Emo-tional Sympathy," "Shakespeare," "Blind Line," and "Freeze Tag." with judges awarding points to the best scenes. San Jose won 27 to 22 in, as jock pundits say, agent closer than the score would indi-

MARCH 16 & 17 8:00 PM

SAN DIEGO BALLET

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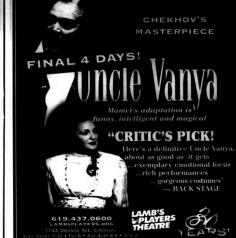


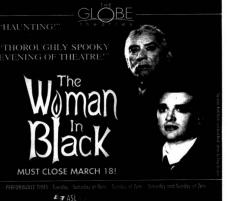
Contract: Death! sent a dinner theater/mystery about a weasely business exec whose reign of sleaze is about to end. Frances Palmer directed. DAVE & BUSTER'S. 2931 CAMINO DE RIO SOUTH, SAN DIEGO, THROUGH

cate. Klunkers and groaners got booed; quick wit, rewarded (one of the most refreshing aspects of the contest: failure is acknowledged, abundantly, then forgotten). It made for a lively, often quite funny evening. And Gary Kramer, who referred the match, wearing black-and white striped shirt and blow-ing a sphisile is one talented. ing a whistle, is one talented come dian. Worth a try.

MARQUIS THEATER, 3717 INDIA STREET, MISSION HILLS, OPEN ENDED

PRELUDES AND POETRY





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Tele-charge

800/447-7400

Crambo From the Jabe et 1904. Lynn Nottage's quiet memory play — about young African-American Enestine Crump's coming of age in white, 1954. Brooklyn — is a mite loose and thinly painted, in spots, but gathers feelings and meanings into a bounteous harvest. In a way, Ernestine's color mostels, a unserprict father.

reous harvest. In a way: Ernestine's fole models—superstrict father, Godfrey, and life-lowing aum Lily—re-semble solls and Lily—re-semble solls and the soll and Godfrey out of an alcholic stupor, in Pensacola, works against him in Brooklin, for example). All five cast members, directed by Seret Scott, are making their Glober Theatres debut. Each merits return visits. As Godfrey, Bryan Hicks performs a slow thaw from ideological security to a floor streem with questions. Lie Bruneau and Audra Alise Polices and additional forms one not problem. coax melodies from one-note role JoAnna Rinehart's Lilv, as much a Johana Rinehart's Liby, as much as force as a person, reveals acute as notivities in her efforts to mask them. As Ernestine, Melany Bell is special. Not once in her narration does she solicit our sympathy — by Lar or triked up means. Ernetic found her way through clashing ex-tremes and has lived, like Odysseus, to tell her tale.

Worth a try. CASSIUS CARTER CENTRE STAGE. S CASSIUS CARTER CENTRE, STACE, SI MON EDISON CENTRE FOR THE PER FORMING ARTS. THROUGH MARCH 18: THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATI NET SATURDAY AND SUNDAY AT 2:00 P.M.

Death Rides the Stage HIT Productions new interactive comeds importer, written by Beth and Scott McNellen, is set in Texac You survived a stampede. I not Tyler is looking for your under-wear, and there's a dead body in the next room." TYLER'S TASTE OF TEXAS. 7808 EL CA.

JON BOULEVARD, LA MESA, OPEN ENDED RUN: FRIDDAY AT 7:30 P.M. FOR INFORMATION CALL 619:561:8673 Don't Touch That Dial II. The Sequel
The Clairemont Community Players present Jef Olson's drama abou

and new. "Hitch Hitchcos di-rected. HOLMES ELEMENTARY SCHOOL, 4907 MT. ARARAT DRIVE, CLAIREMONT, FRI DAY, MARCH 16, THROUGH APRIL 8. FRICAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M. FOR IN-FORMATION CALL 858-2°3.7343 OR 858-560-5114.

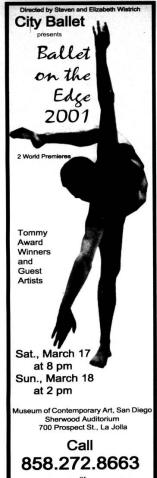
Fit to Be Tied

Fit to Be Tied
'Thy your mother,' the spectacularly dysfunctional Nessa shours at
larly dysfunctional Nessa shours at
larly dysfunctional Nessa shours at
and excepting,' Africe is one of
America's wealthiest and most micrealite young men. In Nokey Shee's
anged—make that a narcoleptic
Radio City Christmas anged—who
won't reciprecate. When the angle
darid to learn exern test results,
His mother, 'the Picasso of selfdelianous,' moves in after leavingtraige in the tri-state area. Nickly Silver knows how to enjamb and coaleace, deviating new unions from
seemingly authletical possibilitatics.

ing 1912-1994) almost single-landedly invented the computer and cracked Nazi Germany's Engine Gode. He was a here who, Engine Gode. He was a here who, in a single property of the control of sometymous, And in an irony so hig you could sail the filmark through it. Turing's private life forever tar-mshed his public image. He was energe (Oscar Wilde's 'crime'), thus breaking England's hypocritical code of "appropriate" sexual dearna (1996) is important, but not that great. Turing was an elitist. Whitemore writes the one, passing out meanings, single file, in Burr's multi-site, environmental opera is based on Biosphere 2, the more writes generic people, the Di K SPRECKELS THEATRE MARCH 17 AT 8 PM MARCH 18 AT 2 PM & 7:30PM The Free Theatrical Enterprise of Russia presents from ersburg Pushkin Entertain Enchantment Airway GET YOUR TICKETS AT TICKETMASTER 619.220.TIXS (8497)







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The Man of La Mancha

NEE THURSDAY AT 2:00 P.M.

Joey and Maria's Comedy Italian Wedding The Culy Theater hosts "not-so dinary interactive dinner theat s loey and Maria tie the knot JULY THEATER, 338 WEST SEVENT

Worth a try. Indian Wedding. OLY THEATER, 338 WEST SEVENTH. BACKSTAGE AT THE AUBERGINE. AUBERGINE RESTAURANT, SOO FOURTH

into the greatest hits of Your Hit Parade (which crowned the most

Parade (which crowned the most popular song of the '50s until Elvis drove it off the airwaves). Stuart Ross, who conceived, directed, and choreographed the original New York version, directed the Old Town production with the aim of endearing everything to everyone. Terry O'Doeneil plats an undefatingable piano and permits himself these parameters.

gable piano and permits himself the occasional piece of alwars funny business. The set a purgatory where the Plaids got stuck is aw fully drall for such a perky show, though Line Reisman's savey light-ing knows when to tweak the brighteness. Note: the Plaids lave moved downtown, to Backstage at the Adhermore, which offers.

DAY AT 5:00 P.M. AND 8:00 P.M. SUN

an's award-winning comedy, co ently getting staged around the world, about a nun teaching a ca dience) has a brief run at the Cali-

SUNDAY AT 2 OO P.M.

The Lonesome West South Coast Repertory Theatre presents Martin McDonagh's dour cornedy about battling brothers and the efforts of a parish priest to save their souls. Martin Benson di-SOUTH COAST REPERTORY THEATRE.

The Man of La Mancha
The North Coast Rep should cance
its season. They've mounted their
best show ever, and it could run
'till all the Forever Expresso come
home. When was the last time you
heard a musical that wasn't miked!
When was the last time you sat, at
word, as now from the singers!
Kathy Brombacher put Dale
Kathy Brombacher put Dale
Wasserman's musical, based on

designers. When lit by Karin Filli

jan's masterful illuminations, fo

example, the stage pictures recal

example, the stage pictures recall the great painters (El Greco, Ve-lazquez, Murillo, and Zurbaran) of Spain's "century of gold." I saw Richard Kiley, the original Man of La Mancha, back when. But Sean Murray, NCRT's artistic director, brings more to a role he was born

to play (think you're impervious the schmaltz of "The Impossible

Dream"? Hear him, and weep

Murray's is one of the most out standing performances I've eves seen in San Diego, Kiley was ter rific, but Murray is miraculous. Critic's Pick

Critic's Pick
NORTH COAST REPERTORY THEATRE.
THROUGH APRIL 22: THURSDAY
THROUGH SATURDAY AT 8:00 P.M. SUN
DAY AT 7:00 P.M. MATENEE SUNDAY AT
2:00 P.M.

The Mojo and the Sayso The Mojo and the Sayso San Diego Black Ensemble Theatre opens its 2001 season with the San Diego premiere of Aishah Rah-man's drama about the wrongful police shooting of an African-American child and the family left behind. Patrick Stewart directed. **Much Ado About Nothing**

SOUTH COAST REPERTORY PRESENTS SHAKESPEARE'S COMEDY ABOUT BEAT. RICE AND BENEDICK, WHOSE OBYIOUS LOVE FOR EACH OTHER IS IN DEEP DE-NAL MARK RUCKER DIRECTED. SOUTH COAST REPERTORY THEATRE, MAIN STAGE, THROUGH APRIL 1: TUES Kathy Brombacher put Dale Wasserman's musical, based on Cervantes' Don Quixor, in NCRT's small, shallow space. This intimate approach — an "acoustic" staging! — in an age of pyrotech-nics and Madonna-miked per-formers, comes as a revelation. Tal-ent runs deep through cast and decisioners. When the New San 2011. SUNDAY AT 7:00 P.M. MATINEE SATUR DAY AND SUNDAY AT 2:00 P.M

Misfit Productions presents a sa of John Steinbeck's Grapes of Wrath, originally presented by Chicago's Illegitimate Players in 1990. MISFIT PRODUCTIONS, SUNSHINE BROOKS, 217 NORTH COAST HIGHWAY, OCEANSIDE, THROUGH MARCH 17; FRI DAY AND SATURDAY AT 8:00 P.M.

The Welk Resort Theatre pre Rodgers and Hammerstein's (and Agnes de Mille's) first collabor Agnes of Shiftes I first collabora-tion. Songs include "Oh What a -Beautiful Morning," "The Surrey with the Fringe on Top," and "Peo-ple Will Say We're in Love." WELF RESORT THEATHE, THROUGH MARCH 31. ILES DAY, THURSDAY, AND SATURDAY AT 8:00 P.M. MATINEE TUES DAY, AT 1:45 P.M.

for a woman's "very soul." Michael Scahill directed.

See How They Run Moonlight at the Avo stages Philip King's popular British farce. Don Ward directed. AVO PLAYNOUSE, THROUGH MARCH 25; THURSDAY THROUGH SATURDAY AT

Shear Madness
Mystery dinner theater minus the meal. The longest-running nonmiscial in American theater history is set in a unisex hair salon in Mission Hills. In an upstairs apartment, someone stabs restwhile pianist-diva Isabel Czerney with climping shears. Whoduniyi Ltu to clipping shears. Whodunit? Up to this point the cast — performing on second base, unmiked, at if on second base, unmiked, at Qualcomm Stadium — overkills every word, gesture, and joke. Then in a vulre face, the house lights come up, and the audience be-comes the detective. The show's core, and obviously the cause of its longevity, lies in the give-and-take between cast and audience. During the interovastion the actors. between cast and audience. During the interrogation the actors be-come re-actors. They ad lib and trounce hecklers. Although many ad libs sound scripted ("You don't have a butler! How do you cat?"), the cast, especially Rick Meads as top cop Nick O'Brien, is at its best in this format. Shear Madness be-care in 1928. Altone with physical gan in 1978. Along with physica gan in 1978. Along with physical comedy and malaprops (one character gets labeled a "genital liar"), the play derives humor from topical and local references. Several topical references need updating (when was the last time you equated Sandy Duncan with Wheat Thints?). The show bills itself as mindless fun. Much of it is, and no

more, out some local references— negative remarks about Lakeside and Paradise Hills, for example— raise nagging questions about the anything-for-a-laugh mindset be-hind the production. more. But some local ref

Shotgus Wedding Anniversary, ev., Who Wants to Murder a Multimillionaire?
Let's get this straight. Basil and Petals Wilcox. Smythe will renew their wedding yows on their 25th anniversary? Hey, call me daft, but do they even like each other? And who invited Repends Servets, cosewho invited Brenda Socrates, co who invited Brenda Socrates, cos-metics mogul and Petals's worst enemy (or is she?), to the festivi-ties? And Baail and Petals's strange son and his pal Maricella...what is hat all about? Not to mention lof-frey and Sperus, behive-bouffanted event-coordinators (Petals likes theme events, like "Grief: A Fuperal"). Turns out these folk aren just ten kinds of whacko. The just ten kinds of whacko. The phones are down, a storm's out-side, and they're suspects in a mul-tiple homicide. Each has enough motivation to make you question not who — but who didn't — dur nit. Mystery Cafe Dinner Theatre' latest has a relatively loose script latest has a relatively loose script and a cast adept at comedy and zinging ad-libs. James Pascarella. one of the funniest people in San Diego, again reigns supreme in multiple roles (audiences be warned: Think you're witry! This guy's all-pro). Her hair an orange red not found in nature — maybe on Mars — Diane Thrasher's a cream as Petals, who never met situation she didn't yearn to co trol. Gerry MacKinnon, William Fredrick, Megan McLeod, and

show rolling, even when the script lulls. Worth a try.

MYSTERY CAFE, OPEN-ENDED RUN; FR DAY AND SATURDAY AT 8:00 P.M. FOR INFORMATION CALL 619:544:1600.

Somewhere in Between OnState Playhouse presents Craig Pospisil's romantic comedy about now Holly and Jasper find love, "ir

now Holly and Jasper Into love. In spite of a broken foot, wayward tourists, and farcical advice from friends." Anette Spadafore di-rected. ONSTAGE PLAYHOUSE, THROUGH APRIL 7: THURSDAY THROUGH SATUR-DAY AT 8:00 P.M. MATINEE SUNDAY AT

Sweeney Todd: The Demon Barber of Fleet Street "Yes, it's time for your annual hair-cut." The Fritz Theater is back, with a staging of Stephen Sond-heim's musical about an indelicate orial parlor. Bob Patterson di-

the both the season is a season in the season is the season in the seaso rilla Theatre" - five "directors

CALL 619465-SHOW

Triple Espresso: A Highly Caffeinated Comedy Due to popular demand, the Hor-ton Grand Theatre hosts a reprise of this comedy about three of this comedy about three intept performers. Hugh Buttermutt's done his lounge act at the Triple Espresso Coffeehouse 20 years to the day. While patrons sip one of the house blends — "Grape," "Scandinavian Blizzard," or "Mokoko Cocoa Mocha" — Hug MOKOKO COCOA MOCHA

Plays '70s tunes on the piano. He
and his companions, here to celebrate Hugh's anniversary, got stuck
in the '70s, The trio used to be

Straight from Forever Plaid. The

three comedians are far too tal

trio's so talented, when the plot them complain of difficulties to overcome, you wish they'd quit

overcome, you wish they'd quit trumping up the pseudo-drama and get on with this entertaining, if lightweight show (note: the origi-nal cast members have been re-placed; current performers are Dane Stauffer, Scott Cervine, and Duane Daniels). Worth a try.

Worth a try.

HORTON GRAND THEATRE, 444 FOURTH
AVENUE, GASLAMP QUARTER, 5AN
DIEGO, OPEN-ENDED RIN; WEDNESDAY
AND THURSDAY AT 7:30 P.M. FRIDAY AT
6:00 P.M. AND 9:00 P.M. SATURDAY AT

3:00 P.M. AND 7:00 P.M. FOR INFORMA TION CALL 619-234-9583

Uncle Vanya
The Lamb's Players Theatre's staging of Chekhov's "Scenes from
Country Life" is dutiful, one-track,

Country Life" is dutiful, one-track, and never catches fire. One of Lamb's hallmarks is ensemble work, but here it's more a collection of individuals who come in, read lines, and go off without creating Chekhov's collective sense of angst and stuck-in-the-mud torport. City fold: — self-centreed scholar Serebryakof and young wife

Yelena - have infected Vanya and Yelena — have infected Vanya and Sonya's "working estate" with a virus of idleness. They've turned time upside down: day is night, night day, and everyone's got time to speculate, for once, about their fate (Astrov asks: "One hundred years from now, those who come after us...will they think kindly of

also the Forever Plaid problem: the

Maxwell, Butternut, and Bean, a comedy group that never went far. They're "losers," they admit, but not "ordinary" ones. And hey, their reunion could help them face searing issues from their mediocre pasts. A formulaic story line? Yep.

ST. CECILIA'S PLAYHOUSE, THURSDAY.

A Texas Romance A Texas Romance
Octad-One Productions stages a
comic drama, by Ellsworth Schave,
about the time Garland Steinholden asked permission to court
Daisy, Wayne Alan Erreca directed,
Octad-One PRODUCTIONS, THROUGH
APRIL 1; FRIDAY AND SATURDAY AT

Theatresports
A cross between improvisational comedy and Family Feud. Improv. making up a funny scene as you go along, is tough enough. Add competitive scene-making, with the aupetitive scene-making, with the audience awarding points to the winning team. Purists might balk at the odiousness of comparisons, but Theatresports "game show" is a hoot. The 90-minute verning user surious formats. The show I caught had "Team Sports" — two pairs of palyers competed, taking suggestions from the audience; and "Go-sills. Theatre," - fine "discrete." us?" Vanya was produced in 1897; we are "those who come after"). Chekhov wrote rich, painterly dra-mas, comedy, tragedy (and farce) interwoven. The Lamb's produc-tion, directed by Robert Smyth, is the opposite. It moves in straigh lines. Actions are clear, motives

MARCH 18: THURSDAY AT 7:30 P.A FRIDAY AND SATURDAY AT 8:00 P.M. SATURDAY AT 4:30 P.M. AND SUNDAY AT 2:00 P.M.

Kipps must tell a story. When he was a young solicitor, he visited

iousness"? Dark and stormy stuff, which Stephen Malla traft's drama takes its sweet time to get to. Except for a single scream as loud as thunder. The Woman in Jack huffs and puffs but probably won't blow your house down. It's got the genn's clichest door creaking open of its own accord, a grinding sound upstains, the ubiq-uirous storm. And you know a spectral woman in black, "with a wasted face," will appear from wasted face," will appear from darkness. The only question is when? Along with splashy effects, the Old Globe's production has two noteworthy features. Veteran actor Keith Baxter plays a gothic novel's worth of eccentrics, And, once the play finally gets going.

Mallatratt's descriptions are so vivid you could close your eyes, lis ten, and not need the production a all. And there's the rub. The Globe delivers, technically. But the effects upstage potential intimacy. And i hard to shake the notion that the play would have been more inte play would have been more inter-esting — and scarier — in the Carter, where they could put things that go bump behind the audience. The Old Globe's safely distant proscruium prevents the twofold tug of ghost tales: getting scared stiff, and arousing persistent suspi-cions that there might be more to death than meets the eye. OLD GLOBE THEATRE, SIMON EDISOR OLD GLOBE THEATRE, SIMON EDISON CENTRE FOR THE PERFORMING ARTS. THROUGH MARCH 18: THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUN DAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

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oey comedy maria's wedding THE FRITZ THEATER (619) 233-7505 Be a guest at the show everyone is raving about! iny the food and fun of a traditional ladian wedding with the wackiess bridal party and craziest two families you'll ever meet! Saturday coming proformances 7:30 pm (e19) 233-7505 GROSSMONT COLLEGE Stagehouse Theatre 8800 Grossmont College Dr., El Cay (e19) 644-7224 THE HISPANIC THEATRE OF SAN DIEGO (858)278-61-39 NO ONE THOUGHT IT WOULD LAST!

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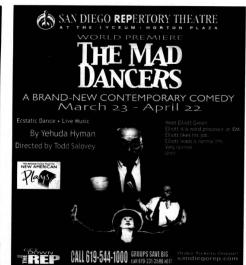
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"There'd always be some bose around saying 'Hey, I've got crystal meth,' and of course it would turn

for athletic club," says Cole.
"Our A.C. is generally
accepted as action club, but
we've been known to alter the
meaning according to the situation, such as acid casualties, or apocalyptic castastrophe."

Cole could be considered

somewhat of a "drug casualty." A recent study on

the inside track

B-12 and caffeine pills laments Kevin Cole of the Turbo A.C.'s, who found it hard to find good speed

hard to find good sp growing up in Chica solution? Get it Fed-Ex'd from San Diego. "It was the only way to get real stuff," says Cole, who now lives in New York and fronts the and fronts the surf-guitar-injected punk rock band the Turbo A.C.'s. "You see, it it was left up to a

TURBO A.C.: CLEAN ENOUGH FOR CANADA person to transport it to Chicago, they would always end up stepping on it (cutting it | again and again. Outside o impossible to find it. San Diego is world famous for crystal meth."

crystal meth."
The band got its name from the movie *The Warriors* — the toughest gang in the film called themselves the "Turnbull A.C.'s."
"That A.C. I believe stood

former meth users found that many of them had significant the addicts showed signs of early and mild Parkin

disease (the study appears in

Psychiatry). The drug may have taken its toll on Cole.

the March issue of the

American Journal of

we're playing some shows with Ignite, a super-positive hardcore band from Orange hardcore band from Orange County. So, yeah, I'm a clean teen for a positive scene." The Turbo A.C.'s play drug-free at the Casbah, March 18; 44 Double D

conquered his drug pro

incredibly easy to get

drugs sometimes.
"Some places in
Europe they would ask
us what kind of drugs w
wanted when we were

ordering dinner," says Cole. "I'm not squeaky clean now, but clean

clean now, but clean enough to get through the Canadian border, and, hey, that's pretty good. Anyone in a band that has gone to Canada knows what I'm talking about. With

those...ionic scans, dogs, and probes, and whatnot. Plus,

-Russell Bauder

Why is B-94.9 the

official U2 station? They don't play anything from the new album. This is not a nostalgia tour. How can you be the official U2 station if you don't play anything from the new album?"

Paul Clarke can't understand why station B 94.9 keeps announcing it has tickets for the sold-out U2 show April 17 at the Sports

Arena.
"I understand why
promoters give tickets to
radio stations," said the
34-year-old schoolteacher. "It helps promote the show. But why U2? That concert sold

totally hyper. So, I don't really need it now. If I did some, I'm sure it would work in reverse and I'd fall asleep." Cole claims touring pissed if they gave away front-row tickets on a radio station after I stood in line." Mike Bushey, program director of B-94.9, said his

tickets. "Every station was allowed to buy tickets," he said.

Interscope Records confirmed

purchase 20 pairs to give away

Lask Bushey if B-94.9 is in fact, the official U2 station.
"Sure," he says.
"According to whom?" I

"We were the first to

Not according to the Not according to the band's record label.

"There is no official station," said the Interscope employee. "It is a neutral show. We can't control what

they say on the air. They can call themselves the official

Sometimes stations lie to their listeners.... If every station

[U2] station if they want

break the news [of the concert]. We're the official

that stations were allowed to

An employee of

on the air

win. "We don't make our station paid for its own listeners compete with listeners in other cities in order to win a prize. Our

listeners compete with their friends and neighbors." Bushey said competitor Mix 95.7 and other stations owned by Clear Channel often have contest prizes that are up for grabs to Clear Channel listeners in many

local stations have U2 tickets

to give away, but he said B-94.9's contests are easier to

other cities.

Clear Channel executive
Jim Richards did not respond

Donning dry cleaner bags and headphones — which were attached to the CD pack of the 'field leader' — participants of Biospheria, an environmental opera, ambled and stumbled (because groups of eight were cabled together) across the UCSD quad to watch bewiseed performers dance bewigged performers dance minuets. The audience listened to white noise listened to white noise, crickets chirping, birds singing, a hundred rainsticks, a Rainbird sprinkler, diary entries from Biospherians ("I want to live in the country, even if it's under glass"), and tattic, all prerecorded and delivered via the headsets. Biosphere 2 the immetus

Biosphere 2, the impetus for this show, was some for this show, was some enormous terrarium inhabited by humans and set in Arizona. It was to be its own ecosystem, imitating Biosphere 1: Mother Earth. Biosphere 2 was not considered a success, though

Biospheria, the opera, is a metaphor for the real thing. Anthony Burr, one of the producers, describes the music as "artificially produced environmental recordings representing each of the sub-ecosystems within Biosphere 2: marsh, rainforest, desert, etc., complete with fake birds, frogs, insects, wind, pigs, rain, goats, and so on. These were synthesized on computer — invaried by this idea of goats, and so on. These were synthesized on computer — inspired by the idea of Biosphere 2 as technologically mediated 'nature' — and accompany the voices which read from diary entries written from the perspective of people inside Biosphere 2 or some similar environment. The text was written by a number of writers around the

diary entries in response to each other on an e-mail list, so the overall narrative/ environment evolved over a number of months. We then edited that down...then I mixed it in with all the other

ushered down to some backlot of UCSD where the futuristic off-white garb and performed rituals of a significance I was never able to determine. They swept the



country. They posted their

ounds to make the bulk of the piece."

Audience members were





ground with long PVC pipes that had woven sticks attached to form large brooms. They had white been holding a small plant - a worn white Webvan booties On the surface this is

On the surface this is solemn stuff. Very ESTian. Very Disney. We're not supposed to use the bathrod during the performance (probably because seven people would have to join ou). As we walk, 40 of us. five pod-units, plastic gow shimmering in the sunlight, I look around for Marshall

Applewhite.
This isn't theater of the absurd. It's theater of the abs. We're hiking. After the show, Lennox Miller, the only thespian of the group (the res are in social sciences or musi or international studies), tells me he sees a future in this me he sees a future in this kind of performance: people watching a show "while they're walking and exercising." He envisions the boardwalk at Mission Beach to be a possible stage. I think the roller skaters would get

Having established Having established seriousness and ritual in the first act, the second act finds individual Biospherians in their characteristic garb (makes them easy to distinguish from the students) in odd behavior. One, standing on the meridian of Gilman Drive, is beating a tree senseless. A car stops, perhaps thinking this is a homeless person in need. Another Biospherian is trying to scale a building or maybe is just smoking a cigarette. One

We think we are watching a performance, but we are the performance, as the grinning students who bike and walk by us confirm. We listen

by us confirm. We listen continually to the sounds and text being fed to us: "Not eating equals spiritual enlightenment, and this corresponded completely to me wanting to lose five

"I've hit a lull — certainly when I moved to San Diego — because I don't driving, shopping, or the beach." A sign reads: "Before — because I don't like

entering act II, scene II, please remove your headsets and uniforms and deposit them in the appropriate boxes.... Thank you."

The future clearly is a lot

like being on an airplane.
This is a three-hour
production. Our numbers
had diminished slightly by the
second act. I had to go put money in my parking mete during intermission, and I was late coming back. But you was late coming back. But you can't beat the price — it's free. The timing is tough for most: three in the afternoon, and so you've probably just missed today's show, but it's playing tomorrow and all weekend. And frankly, you need the For more info

Teachers Pet, a band that lives in the happy, groovy world of "bubblegum,



grunge-rock, glitter-pop," borrows from the Archies' original songs are all three minute pop bursts with melodies, hand claps, and sha-la-la's. Onstage the five guys in Teacher's Pet look as if they just dropped out of a 1974 issue of Tiger Beat. Bassist Jimi says, "We

choreograph with our cheerleaders, decorate the stage with glitter curtains. It's a lot more fun than going to see a couple dudes play some boring songs in baggy pants and a big T-shirt." Cheerleaders? "They are very lovely

"They are very lovely
girls," says lead singer Noah.
"They come in handy,
especially when forming
pyramids."

Tomorrow Noah and Jimi
will be DJs at the Casbah
playing Nick Gilder, Sparks,
Suzy Quatro, and more.

Teacher's Pet, the band performs March 30 with the Loons at the Casbah.

"He drove into our camp like a bat out of hell.... He said, 'Our supervisor is coming out, and we want to make sure there is no underage drinking or

drugs going on.' "
That's how Cela Nash, the main dancer for the Technomania Circus, remembers the night of February 2. The local performance art troupe, known for its stilt walkers, fire eaters, and techno dance music, was setting up at the Ocotillo Wells off-road

recreation area in the northeast part of the count They were setting up a generator, neon signs, and speakers for a show the

speakers for a show the following night.
But to park rangers, the circus looked like a rave.
"Sure enough, about ten minutes later another ranger and the supervisor pull up and get out of their truck. The supervisor said, 'We saw your flyers, and that indicates you re an organized group. You are an organized group. You need a permit for that. You need to leave the park.' They said something about us being said something about us being ravers. Bruce [Cartier, Technomania founder] said, 'Sir, I'm 45 years old.' One cop said, 'Age means nothing. Raves are about money. It's about kids coming out here about kids coming out here thinking they're gonna have a good time, but some of them don't go home.' I said, 'We're not having a rave. We're not charging money.' Mike Horton works on lights for the circus. He said the outdoor Technowania

the outdoor Technomania shows are always free. We do it for ourselves.

We like to entertain oursely

We like to entertain ourselves if people show up, they end up being part of the show."
Nash said, "We offered to take the lights down and not do the circus and just camp. They (the rangers) refused. They wanted us out of the park and forbid us from coming back for a week."
"We did this exact same the same artises of Contillo."

thing a year earlier at Ocotillo

Wells," said Cartier. "We had 75 people out there and nothing went wrong.... I actually lived in Ocotillo Wells. I graduated from Borrego Springs High. It was my desert, and they took it away from me that weekend. "Any gathering or groups



CIRCUS OF THE DESER

out of the normal for any stat out of the normal for any s park has to go through a special event process," said Curtis Itogawa, chief park ranger for Ocotillo Wells. "They had a laser light show and generators and loud music. That's out of the

ordinary. They have to have a special event permit and a \$1 million insurance policy." Itogawa said there was another special event at Ocotillo Wells that weekend with live music. It was sponsored by the Muscular Dystrophy Association. Even though the park is 60,000 acres, he said one major even per weekend is all his rangers

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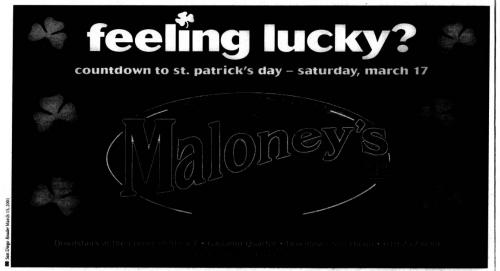
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DJ Mark Thrasher



can handle. "We don't have the officers for that. It they had have come to me in advance, I would have told them, 'This weekend wasn't available. Let's look at another one.' We need a minimum 90 days in advance.

Cartier said it was park ranger Roland Gaebert that made the circus troop flee Ocotillo Wells. Itogawa suggested that may not have

down the lights and the generators and just want to stay and camp, that would have been fine.... We have had illegal raves that were shut down, and we let people

shut down, and we let people stay and camp." The Technomania Circus still happened February 3. "We moved the show down the road to Imperial

County," said Cartier. "We went five miles east on Hwy 78. That area is controlled by the BLM | Bureau of Land Management). They don't seem to care. We had 30 people instead of 75."

Itogawa begs to differ. "They ended up in Anza Borrego, which is also a state park. If the rangers there had have known, I think they would not have been allowed to continue. A few days later I who was stuck in the sand. We helped him get out. He was part of this group. He

was okay except a guy had a jug of wine broken over his head."

"Nobody had a jug of wine broken over his head," said Nash. "That didn't happen. I suspect that was a person with a different group." Technomania Circus

appears April 7 at the San Diego Center for Moving Arts, 3255 Fifth Ave.

—Ken Leighto

URL watching — Rocket from the Crypt

http://www.RFTC.com I asked Rocket from the I asked Rocket from the Crypt fan club potentate Brian MacDonald, whose Atomjack e-mail list and band merchandise page is linked from RFTC.com, to describe the typical list subscriber. "Down to earth, delicated, and downright

dedicated, and downright Rocket from the Crypt's

security guy to express some

club, or shove me back into

the band and their roadies

authority, kick me out of the

my painful position. Instead,

sense of selflessness and community at their shows."
Site browsers can check out fan tattoos, most hased around the band's Buck Rogers rocketship logo.
Linked is a sparate page with photos of more than 40 pieces of RFTC skin art inked by Mike Stobbe of Avalon Tattoo II in North Park.

ETTC's RealAudios selections include "Ewe on selections inc Rocket from the Crypt's stage shows are immortalized on the "Photos" page, which offers links to stock publicity pics as well as fans' concert shots. "The very first time I selections include "Eye on You," "I Know," "Made for saw them play live," says MacDonald "[was] at the Doubletree hotel in San Diego You," "You Gotta Move," and clips from the 1999 San Diego [in] 1993. I was being Music Awards. [in] 1993. I was being hopelessly crushed in front, thanks to a huge pit. I had to get up onto the stage in the middle of one of the songs and escape. Normally, that would be a cue for a roadie or

Music Awards.

"Speedo's Army" is both
the Rocket from the Crypt
Fan Club and the source for
Rocket from the Crypt
merchandise. Orders can't be placed via the Internet. sample offerings include logo-emblazoned T-shirts (\$12-\$14), jackets (\$45-\$50) and skateboards (\$40-\$47)

and skateboards (\$40–\$47).

"The suits over at the
Library of Congress have
decided to give up on
indexing this cornucopia of
sound waves," reads text atop a "Discography" page, "so

you will find all the goods here. Please feel free to enhance the accuracy of this

OVERHEARD IN SAN DIEGO: MUSIC TRADER 3/9

WHEN WE WERE IN HIGH SCHOOL, THEY DIDN

RRY. THAT WAS DOLLAR BIN STUFF

AND CHUCK BE

An e-mail response from the site says the above is a gag. The Library of Congres

The Library of Congress automatically registers whatever you send. The discography page is an encyclopedic list, broken down into albums and EPs, singles (7", CD), radio promos, compilations soundtracks, "other bands the

soundtracks, other bands the RFTC guys. have been (or are) in," and "misc. appearances by the RFTC guys." Even bootlegs ("the Al Capones of the audio world," as the site refers to them) are tossed in, with intriguing titles such as In The White Room (With Black Curtains) Radio and TV Broadcast split w/ live Misfits, and even

Apeshit at the BBC.
Rocket from the Crypt
will be doing an in-store
performance at Lou's Records
in Encinitas on Sunday and a
show at the Casbah on Monday. (Those with or who

epicentre

music are encouraged to forward info/URL links to

-lay Allen Sanford

ani I

YEAH, BUT THE BANDS WE LIKED ARI STILL POPULAR, TWEN

YOUR THINK, BY NOW, EVERYONE HAS COPIES, AT LEAST

ON VINYL OR TAPE

Radulovich, 2 Brains,
Accretions ALP017
Two discs of the kind of low-fi sonic diaper-play that the world would be FAR better for, or better with or by or...whatever the

preposition...'twould be leaps and bounds better if this stuff got PLAYED IN PUBLIC PLACES — and I don't mea just malls and supermarkets and baseball stadia, I mean street corners and fire station and pissoirs at the beach and over crackling loudspeakers in garbage-strewn picnic areas in every state (and national every state (and national)
park and certainly the church,
temple, ashram, or synagogue
of your choice. And in Death
Valley and the state of
Connecticut NORTH OF
BRIDGEPORT.

Played in such places so

you would have to hear it. Thus improving forever the quality of your life. Or maybe not low-fi: low

definition. A lot of "details" are hard to access. You don't always know exactly what you're hearing in the way of words or even sources — where or whence the sounds are coming from...their ambient "context."

And sometimes low-fi — of lower qual, both technologically and auditorily, than has to be auditorily, than has to be: lower on purpose. Which, to this critic's thinking, can't be beat as a "concept." What the hell would beat it?

Although maybe you don't WANT the world to be a better place...a shame, but it's your call...nobody's

-Richard Meltzer

Galeka

JAY ALLEN SANFORD THAT SHOULD PINALLY PROVE TO MY MOM THAT OUR MUSIC WAS COOL AND IT WAS HERS THAT WAS amungan).

AWOL ONE & DADDY KEY





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NO COVER

KARAOKE

Rock Hideaway

You can't quite call him a singer, so he doesn't either.

ver since Charlie Christian hot-wired a mike to his guit box in the 1930s (or maybe Eddie Durham did it first) and

maybe Eddie Durham did it first) and Gene Krupa went nuts on s full drum kit (though maybe he should be let off the hook on this one, he has enough to answer for in every bad drum solo performed since 1927)—rehearsal space has been at a premium for amplified

The ranks of available garages have The ranks of available garages have thinned — though the suburbs may still offer them. Booming urban real-estate with condox, lofts, office space, and parking have fed the need for virtual or cyber bands rather than the real thing. Still, the lofted gentry, the same yuppie dot-com mogula who are pixing our, are the first to white around the Gaslamu, the are the first to white around the Gaslamu, the are the first to whine around the Gaslamp, the

If you're a kid from North Park, El Cajon, If you're a kid from North Park, El Cajon, East San Diego, or Clairemont, you're got your bass player and drummer and you can all pool some change from your jobs at Dominos or Starbucks, you'll be dealing with either Senile Republican Realtors Inc. or Guoci-Frappacino Rentals for practice space. That's the way it is. Here's the way it is, in the heart of downtown San Diego (the center of the unique of the control of the property of the control of the control of the unique of the property o

universe if you're from here) at a top double-secret location beneath the very noses and feet, concrete, asphalt, cables, water pipes, and decrepit infrastructure of Our Town: down among the rats and the darkness, the frayed among the rats and the darkness, the frayed wiring and extension cords that feed the electric dreams of three-chord poets and the statistically doomed: still expensive. A couple of reasons to be nonspecific about where, exactly, this place is: for one, there's a

lot of expensive equipment down there. The kind of stuff that makes instruments real goddamned loud (loud enough to vibrate loaves of fresh-baked bread off of "the bakery center" above) and there is a brisk mug's trad center' above) and there is a brisk mug s trade in hot Marshalls, etc. Security is good, though. So good, potential thieves might as well just go audition for World's Stupidest Criminals before attempting a job. Of course, stupidity has never dissuaded any thieves I know. Another reason is that there is some question as to whether or not the landlord of this historical building has any idea of what's going on under the butts of the lawyers and corporate consultants to whom he is leasing his address. Entrepreneur and business manager of the rehearsal and recording studios Johnny ("just Johnny") says the owner is an older, wealthy gentleman and

the owner is an older, wealthy gentleman and knows about it. Okay.

Exploring this underground terrain, I feel I should have a pith helmet and khaki shorts, a clipboard and tape measure. I will ask my assistant with the camera to centure moments with me and

capture moments with me and rock/roll renegades like Swan and the Fiction Engine. Get a shot of this: me like an Engine. Get a shot of this: me like an anthropologist from the future, winding my way through Sheetrock corridors, avoiding rat traps, pointing to frayed, hanging cables, extension cords, and duct-taped leads from cording requipment to amplifiers to wintage guitar—must and hot lace Strucesch, pickups promising and delivering screams, inhuman promising and delivering screams, inhuman promising and delivering screams, inhuman moans, cat-in-heat-dream-growls, and moans, cat-in-heat-dream-growls, and punctuations to puberty-gone-wrong nightmares. I envision a photo taken of me in my pith helmet and shorts, grinning at the camera, with my tape measure around the skull of a San Diego rock musician.

Lost in the drywall maze of half-baked dreams or fully baked dreams in progress, looking to trace the sounds of sex and technology multiput prhough the corridor from

technology pulsing through the corridor from some nonspecific direction, I want to raise my fist and shout, Spinal Tapishly, "Hello, Cleveland! Roke an' roawl!" But after ten Cleveland! Roke an foaw!! But after ten minutes of wandering the underground maze, completely lost, I can't find my way to anything except the CIA-locked, super-secret-coded elevator, like you have to have high security clearance to enter and perceive Rock Limbo. Give me a break. Well, this shit costs accounts along.

money...okay? Swan is the loudest rock and roll band I have ever heard. I have heard the Who live many times, Hendrix, Blue Cheer, and high on the list is Keith Richards, well into his 50s with the list is Keith Richards, well into his 50s with the X-Pensive Wimos, drowing out openers and industry sperm Soul Asylum, Swan shuts "em all down, no kidding, and it's not just garbage. The bassist has mastered the effect of his Fender at high volume in an arcane way; an artform John Entwistle, Roger Waters, the gay from Ten Years After, and in this century, Flea — though I hate to say it I'd eather punch him than admit, as I've done, that he's good

I was invited in to Swan's rehearsal space by (I guess) their manager/sometime drummer



event: Fiction Engine Venue: 'Canes Time: Thursday, March 22, 10:30 p.m. Cost: \$6

Angel. Mostly their drummer is a cat named "the Matrix." The very act of opening the door is to be gut-punched with the sound of Ragnarok, Armageddon, the sounds of huge machinery manned by robots (like in Terminator) being randomly destroyed in an explosion of glass, metal, and men by sonic weaponry. Two of the members — a very heavily attoocd youth (you can't quite call him a singer, so he doesn't either) who introduces and the above-mentioned basist, even more thoroughly tattoocd, though it hardly seems possible, and bad — have estended, stretched earlobes. The entire effect is bizarre. The bassist looks exactly like that guy in the original Mgby looks exactly like that guy in the original Moby Dick, only instead of a harpoon, he is wielding a huge Fender bass. All social graces fled, I just looked at him, shook his hand, and said, "Holy

looked at him, shook his hand, and said, "Holy shit; man! You look like a fuckin" Maori harpoonist" He actually said, "Thanks, man," and smiled. A nice kid. His name is Jaya Maphava—don't ask me. On keys is the "Preying Mantis," and on that day they were auditioning for guitarist. Tonght's contestant was a shy-looking, kind of punked-out young lady who played the most amazing notes. With calm, decisive authority,

on top of a rhythm section that sounded like a rabid rhino charging at trash cans full of household appliances (like blenders) and broken glass and bullets, she would find a sustaining discord from God-knows-where on any fretboard I've seen. And do it like Yehudi Menuin or Heffitz with no doubt of the aptness, the perfection of that particular choice. I don't think the auditionee made the

choice. I don't think the auditionee made the cut, but it gave me pause for days as to what the criterion may have been. After four songs in that room, I felt as deaf as the unholy offspring of Pete Townshend and Helen Keller. I stood, shook hands with "the Matrix" or "the Dragon Stylist," or it might have been Angel. I shouted, "You guys are pure, undiluted evil!" Smiles and thanks. "I

pure, undituted evil!" Smiles and thanks. "I have to go now. I'm scared," I said. This was answered with grins and bobbing heads. Great guys, really. Very understanding.

The other group I visited has a name I truly love: "The Fiction Engine." Their names are Frankie Fiction, Albion Nathaniel, and "the Rig." and you can hear them at mp3.com/fictionengine. They have been together for over a year or four years if you try ears if you. count the songwriting and incubation process.

I was kept off-center, standing out in the street
(a main drag downtown), while several

st.patricks day weekend Friday, March 16th Thursday, March 15th- Litted Thursday's Substance brought to you by Champion Sound the H-Foundation Along w/ Silicone Soul Ikah Love & Damon Bell For more info contact www.Championsound.com Olé siestatiesta 100% Ole' Sunday, March 18th.- Siesta Fiesta Saturday, March 17th-100% Ole' J Sneak Jose Amezcua CO (AC&S Records) & Paluka (Siesta, San Diego) Rags (Jammin Z90)

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JIMMIE VAN ZANT

SANTANA

FISH AND THE SEAWEEDS



members of TFE kept saying "cheers" to absolutely everything I would say. Back in my day, by crackies, that in my day, by crackies, that meant someone was buying you a drink — or at the very least offering congratulations. To these guys it expressed general agreement, a generic affirmative. These punks today picking up crap from Australians or Italians or wherever — it don't sound American, I'm here to tell

you that!
"It's definitely an alternative style of dance rock," says Frankie (or is it Albion) in describing their stuff. He invites me in stuff. He invites me in through the swinging stone portals that will moan open when the correct brick is pressed (third on the upper left, just above the gargoyle knocker). "People say we have the clements of the Rolling Stones, the Smiths, and the Cure — and a lot of Brit rock." The band comes from as far as Chula Vista. from as far as Chula Vista, Mission Hills, and University Mission Hills, and University Heights. The songwriter/ guitarist Frankie has wavy black hair and nearly jaw-length sideburns. This effect is romantic, less rock 'n roll than Byronic. Taking a torch through

the dank stone corridors that lead to their chamber, being lead to their chamber, being careful to step over the skeletal remains slumped at random angles, I mention the 19th-Century poet look. He seems pleased and tells me a huge influence on him is

Keats.
"Well," I say chuckling. "how about that 'Ode on a Grecian Urn,' eh? I mean, ya got no complaints there." He looked at me a little oddly but nodded, "Cheers. A

oddly but nodded, "Cheers. A literary man, eh?" I chuckle again. "Aw, yeah. Hell, I could tell you

stories."
At the end of a winding staircase, we come to the chamber. It is the Fiction Engine's work space and the home of Stingaree Records (619-234-5298).

(619-234-5298).

Now Stingaree is a small enterprise. And speaking of the Enterprise, their sound booth looks like a miniature set for the old '60s TV show Star Trek. Even more, really, like a set for one of those old 1950s black-and-white space operas like Queen of Outer Space (with Zsa Zsa Gabor, Space (with Zsa Zsa Gabor, by the by) or Destination Moon. Unconvincing-looking gadgets, gizmos, winking lights, you know. But you don't need any room anymore to turn out first-class recordings. What they've got is better than what was used on Sgr. Pepper's Lonely Hearts Clab Band Obmer Band Hart Stand Band. Owner Beau Hart and

fourth of the area in the room. The rest is all the

room. The rest is all the Fiction Engine's.

Now you don't invite yourself to someone's rehearsal and then review them — only a cretin would do that. But I like TFE's music. Frankie has a neather of your nearest on the series of your nearest them. sense of pop song construc-tion that's less and less easy to find outside of Fastball or the and outside of Pastball of the Barenaked Ladies, and the bass player actually plays scales. Walking scales! Think Chas Chandler or Bill Wyman. And he knows what he's doing. Listening to them, I was

Listening to them, I was mentally rubbing my hands together thinking: I should produce these guys! I could guarantee them huge industry success in a couple of weeks if they just do everything I say!

Down the hall is Modesto.

Four guys who are not hard

Four guys who are not hard to listen to either. I could fix them in about ten minutes them in about ten minutes (fire the singer, get the Dragon Stylist, fire the guy on the Richenbacher, and get that chick that was auditioning with Swan)—just kidding. They're a corn-liquor, fishing poles, and bare feet kind of REM. Or think Echo and the Bunnymen on Echo and the Bunnymen on mescal sitting around a desert gas station picking on an old steel guitar. What I could hear of their lyrics was so interesting. I asked Frank or Robert (I know it wasn't Jack or TD) to send me some if they had ever written them they had ever written them down. They arrived on greasy fast-food wrappers from

some BBO hous

some BBQ house.
Leavin' Modesto.
I forgot my dobro.
It was sittin' with a sixpack by the door...
Santa Monica rises up in
my windshield
And the ocean lady's so
wild

She won't vield...to no

horizon line

horizon line
They also sent me liner
notes for their new CD, The
History of Driveways. Here's
part of it: "Frank and Robert
had writ some great and
simple songs in the sand and
learnt 'em before the warm low winds could blow 'em away. They premiered as the duet. Thumbdaddy, with duet, Thumbdaddy, with soulful abandon, a biggish voice, and an unwieldy Ric hollowbody, in a San Diego pee-hole called the Tiki House, to thanks and claps on their backs and smiles a mile wide. Shrugging, the

accidents were happy ones...
"All called it MODESTO

"All called it MODESTO
and got a room with
'lectricity in town, under the
street, where more's been
writ, and on..."

Manager Johnny (from
Jersey) is running a valuable
operation to the local scene,
but even he admits it ain't
chean, Maybe he could have a cheap. Maybe he could have a word with the mysterious elderly gentleman who own the place and ask him, "Excuse me, sir, but exactly how much more damned





Laid-Back **but Razor Sharp**

I met Taj Mahal 30 years ago, after a party. I was disappointed and had the crust to tell him so.

more a radio person than a TV person, a condition that became more pronounced last week when I accidentally dropped my TV. It

week when I accidentally don-made an audible groan, believe it or not. No matter: there's nothing worth watching any-how, and for some reason the VCR still works — not that I rent (VR still works — not that I rent like anything, and one show I especially enjoy, and find to be very informative from time to time, it Terry Gross's Fresh Art on NPIs. She's bright and asks specially enjoy and find to be such that the still rent that the still see that the still rent that the still rent that the such that the still rent the still rent that the still rent the still viewing musicians and transparently has great feeling for popular music and jazz. (I

for popular music and jazz. (I
either read, heard, or imagined that she's married to a musician. Perhaps one of you readers
could confirm of disabuse me of this notion.)
Regardless, Ms. Gross was interviewing an engaging musician named Olu Dara's
new disc sitting on my CD player,
sent the day before by his label,
Allantic Id had out of outs.

Atlantic. I'd played a couple of cuts and had him figured for an African artist with a bit of crossover going

on. In fact, he's from Mississippi, and his musi-cal tale is most interesting and unique. From Natchez, Dara (Olu Dara is not his orig-From Natchez, Dara (Olu Dara is not his orig-inal name; it was provided by a West African hoodoo man) was already playing trumpet in pub-lic by the age of seven. He learned to dance, act, paint, and to play a variety of other instruments.

As a teenager he would take the ferry over to the Navy at age 18 in 1959 because he wanted to travel, and the Navy provided first-rate musical aining. It was during his travels as a Navy mar that he first heard African music and other kinds of world music. The category "world music" didn't

even exist in those days.

Dara wound up in New York, where he checked

up in New York, where he checked out the jazz and R&B clubs, the Broadway and off- Broadway theater, and whatever else of mu-sical interest that caught his attention. After not performing for ten years but absorbing a great deal, he wound up playing trumpet and touring with Art Bakey and the Jazz Messengers I can't find any discs of Dara with the Messengers, but it was an the Messengers, but it was ap-parently a fruitful tour of duty for him, and Blakey would let Dara sing every so often. In the 70s Dara wound up as

part of the jazz loft scene in New York and recorded with, among others, David Mur-

recorded with, among others, David Murray, Sam Rivers, Henry Threadgill, and
Julius Hamphill. I wrapped my ears
around a couple of Murray disse Dara
plays on. I had forgotten how loquacious,
energetic, and self-indulgent a musicain Murray
is. Dara's work is fairly
well buried in these octes. REVIEW AUGUST KLEINZAHLER well buried in these octets, but it's of interest that

front-line experimental players would choose Dara, with his more

players would choose Dara, with his more straight-albead pedigree, to have on board. Dara also worked, in the '70s, with Brian Eno and Taj Mahal, among others. Taj Ma-hal began doing his world-music thing —at least on record — five years before Dara with his World Music recording in 1993. It's pretty awful. I actually met Taj Mahal 30 years ago, after a party in which it was evident he was getting away from the blues and stretching into other areas, including world music, principally African and Caribbean. I remember in that band he had a tuba, which was given quite a bit of space. I was disap

pointed and had the crust to tell him so. It was rude of me, a rudeness born in large part by being 20 years old. He was pissed off, to be sure, and he's a big fella. But he was rather tired, blessedly, and

a big fella. But he was rather tired, blesses even-tempered and simply told me that I hadn't heird it. I protested that I had heard. And he quietly insisted that I had not, and that was that. Although I was way over my head and out of line, I hap-pened to be right. Incidentally, Taj Mahal's first abbum, released in the late '60s, has just been re-eleased in CD for at by Columbia, Taj Mahal, and it. remains one of the great albums of its era, with Ry Cooder and Jesse Davis on

era, with ky Cooder and Jesse Davis on hand in supporting roles. Grab it. Any number of black artists have got-ten interested in their African roots and tried to incorporate elements of African nusic into their work, be it jazz, folk, or otherwise, often unsuccessfully. Not so Olu Dara, who comes up with a musi

cal stew that incorporates jazz, funk rap, soul, Fela-groove, Caribbean, New Orleans, you name it, and makes it work as no one else has quite suc-

it, and makes it works as hown.

Coeleded in doing.

Olu Dara is hugely talented, not merely as a musician but as a composer. He's always been drawn to the theater, apparently, though in the drawn to the theater, apparently, though in the sounded like a modest, soft-spoken man, not your usual theatrical

personality. His theater involvements over the years fetched him the years fetched him the prestigious theatrical Lifetime Achievement Award in 1999. But by the early 1980s Dara was determined to form his own groups and expand his vocal work (the

his vocal work (the David Murray or chestra and the Chestra and the Dance Band) until he realized the singing, writing, composing, and 'total muscianship' was his thing, as opposed to just being a horn player. which is certifue heave nublicity, will win a Grammy

which is getting heavy publicity, will win a Grammy or two next year, and it deserves several. Dar makes the blends of musics seem effortless. He's got a laid-back vocal delivery, but the timing is ra

vorites are "Herbman," "At the Movie Show, and "I See the Light," but there isn't a dud or fille among the 11 cuts. Dr. John and Cassandra Wil son make great appearances, blending

> mix. It's a well-pro duced album, and if I hadn't heard Olu Dara's previous disc. In Dara's previous disc, In the World, I'd be even

more enthusiastic.

In The World is out of this world — as good as Neighborhoods (and it's very, very good), but there's no comparison. The eargood), but there's no comparison. The ear-lier disc (1998) is, like Neighborhoods, pro-duced by Ives Beauvais, but there's less stuff go-

ing on and one gets to the matter of each song with less ornamentation or obstruction. Olu Dara's songwriting is a reve-lation. And you can make out the Natchez-raised

lation. And you can make out the Natchez-raised country boy in him with touching vividness. It is not a release that went unnoticed. Even he French awarded it the esteemed "Django d'Or" as well as "Best Blues Album" of the year. It got excellent press in this country as well. But whatever attention it did receive doesn't begin to suggest just how terrific an album it is. What a wonderjust how terrific an album it is. What a wonderful treat to have discovered his music, with a bit of help from Terry Gross But let me to leave the last words to Olu Dara

One of the many reasons why I didn't record for so One of the many reasons why I didn't record for so many years ago was because the record companies wanted me to be something like another Don Cherry. That was never what I wanted for myself. I'd walk into these offices and someone'd say, "Where's your born?" and I'd Say, "No, I'm going to sing," "No, no singing." And my attitude was, Well, then no record. I didn't want to document myself like that.

Well, bless the man's stubbornness and bless

Olu Dara. In the World from Natchez to New York

Olu Dara, Neighborhoods (Atlantic 83391-2)
The David Murray Octet, Ming

(Black Saint 12045-2)

Taj Mahal, Taj Mahal
(Columbia/Legacy CK 65858)

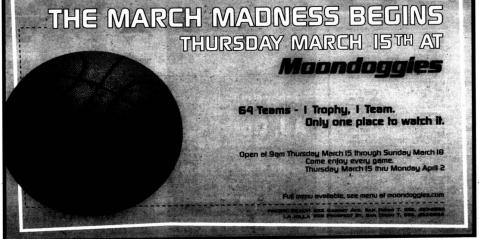
Taj Mahal, World Music
(Columbia/Legacy CK 52755)

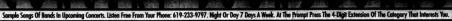






PARK# 08 MARKET







Press the the 4-digit extension above the category that interests you (for example, 4000 for this week's concerts).

2. At the next prompt, press the 3-digit code that is next to the performer you wish to hac. (Performers without codes currently do not have recordings.)



"The Mother Hips CD Release" (419) and Five Foot Toesday: The Cashot, traight, Thursday March 15, 8:30 p.m., 2501 Katmer Boulevard, midtown. 619-232-4355 or

The Silig: Winston's, tonight, Thursdo March 15, 1921 Bocon Street, Ocean Beach. 619-222-6822.

FRIDAY Jack Johnson (823) and Gary Jules: Belly Up Tovern, Friday, March 16, 9:15 p.m., 143 South Cetres Avenue, Solene Beach, 858-481-8140 or 619-220-8497.

619-220-6497.

"Songwriter Showcase" feetuing
Bag Garts (8464), Barkhey
Harr (886), Ressell Heyden, Paul
Abbett (817), C.J. Herbelm, Mary
Delam (859), Julie Hewst, and
Derek Depulsesie Jose Doi's
Griesbose, Fridey, March 16, 9 p.m.
1956 Bacco Sneet, Octon Booch.
619-523-0356.

619-224336.
Steve Gilliette (854) and Clady
Managean: Son Diegalto United Methodist
Charch, Foldey, March 16, 7:30 p.m., 170
Calle Magdelene, Incinitos.
858-566-4040.

Jivewire and Teacher's Pet: The Casbah, Friday, Month 16, 8:30 p.m., 2501 Ketner Boulevard, midrown. 619-232-4355.

SATURDAY "ShamROCK 2001 Block Party" fecturing Flogging Molty /316), the Feelans /4941, the Cobblestone

DJs ED PARIS, PETE TARAS, HELIX

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Royal Crown Refree and the Deere Johns: The Castoh, Saturday, March 17, 8:30 p.m., 2501 Kettner Boulevard, midtoun. 619-232-4355 or 619-2208497.

Gragory Page (186): Nov Joseph Services (Caffeehouse, Scherdey, Merch 17, 9 p.m., 1956 Boom Street, Ocean Beach, 619-523-0356.

The Backstreet Boys (620): Son Diego Sports Arena, Saturday, March 17, and Sunday, March 18, 3500 Sports Arena Boulevard, San Diego. 619-220-8497.

Merle Hoggard /781 th & B, Sunday, March 18, 345 B Street, downtown: 619-220-8497 or 619-231-4343.

The Radiators /244 /: Bolly Up Tovern, Sotunday, March 17, 9:15 p.m., 143 South Coltes Avenue, Solona Booch. 858-481-8140 or 619-220-8497.

The Creepy Creeps, Down's Family, and the Scotch Greens: lio Lea's Lounge, Saturday, March 17, 5302 Napa Street, Bay Park. 619-542-0562

midtown, 619-232-4355.

Jerry Centrell (of Allice in Chains), Comes with the Fall, and Swarms: Comes for and Grill, Mandoy, March 19, 3105 Ocean Front Walt, Mission Booch, 858-488-1780 or 619-220-8497.

TUESDAY
The Flags (248), Cartssa's Welrd,
and Clar Arthur: The Caboh, Tuesday,
March 20, 8:30 p.m., 2501 Kather
Bouleved, midson, 619-223-4355.
George Thoroppool and, Jos: 4th 8. 8,
Tuesday, March 20, 345 8 Sheet,
downtown, 619-220-447 or
619-231-4343.

Weezer /184): RIMAC Areno, Sendoy, March 18, 7:30 p.m., UCSD compus, La Jolla, 619-220-8497.

The Union Underground (450), Salive, Slaves are Dope, and Spike 1000 (314): 'Canes Bot and Gril, Sunday, March 18, 3105 Decen Front Work, Missian Beach, 858-488-1780 or 619-220-8497.

"Rocket from the Crypt CD Release" (237) and Holly Gollashity: The Coston, Mondoy, Morch 19, 8:30 p.m., 2501 Kattner Boolevard, midrown, 619-232-4355.

Reging Slob, Forever Goldresh (169), and the Attic Fans: The Caston, Wednesday, March 21, 8:30 p.m., 2501 Kettner Boulevard, micrown. 619-232-4355.



TOPAZ fecturing Erik Friedlander, Andy Lester, Steene Telkelski, and Sateski Telkelski: Spice Sneet Forum Thursday, March 22, 8 p.m., 301 Spice Street, Banker's Hill. 619-295-0301.

764-HERO /2761; the Silains, and the and/ors: The Casboth, Thursday, March 22, 8:30 p.m., 2501 Eather Boulevard, midrown. 619-232-4355. Sarah Harmor (810) and the Cash Brethers: lava loe's Cattechouse, Thursday, March 22, 9 p.m., 1956 Becon Street, Ocean Beach, 619-523-0356.

Junior Brown (762) and Big Sandy E. His Fly-Rite Boys (343): 4th E B, Wednesday, Mach 21, 345 8 Steet, downtown. 619-220-8497 or 619-231-4343.

Outbost, Xxibit, and Ludocris: Open Air Theore, Friday, March 23, SDSU compus, College Area. 619-220-8497. Eels-A-Misesse (734) and Crecial: **Comes Bar and Gell, Friday, March 23, 3105 Ocean Front Walk, Mission Beach 858-488-1780 or 619-220-8497.

Low Rewris (618): East County Performing Arts Center, Friday, March 23, 7:30 p.m., 210 East Main Street, El Cajon. 619-440-2277 or 619-220-8497.

The Dragons /115/, the Hampmon, the B-Movie Rats, and Sin Sin 77: The Gaskel, Erdey, March 23, 8:30 p.m., 2501 Ketter Boulevard, midtows. 619-232-4355.

Four (JST-435).
Four (JST-5), Blactrourypt,
McFloren Struts (SS4), the
Structwellkin' Cheetelks (SS29), and
Camderella X: Birk by Birk, Friday,
March 23, 1130 Bassos Amme, Bay
Park: 619-220-8497 or 619-275-5483.

Jose Sinatre & the Troy Dunte Informe (861) & Java Jos's Caflection Friday, March 23, 9 p.m., 1956 Bocon Street, Ocean Beach. 619-523-0356.

Boddy Gey /934): East County Performing Art Center, Schurdoy, Month 24, 7:30 p.m., 210 East Main Street, El Cajon, 619-440-2277 or 619-220-8497. "The Berkley Hart Porch Concert" (880): leve loe's Collaborae Setundov, Merch 24, 9 p.m.,

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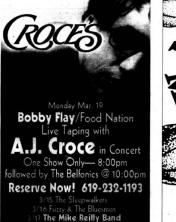
MURS FLOTSOM & JETSAM STRETCHER CAGE - MOTIVE

Josh's Birthday Plany
"STYLES OF
BEYOND"

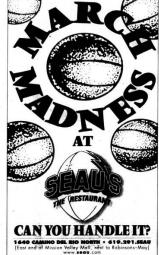
DJs Steven Flex, Phi the Snakm
Josh Equate & Justin Wade L. FEAR STREET WALKIN' CHEETAHS
MCPHERSON STRUTS
CAMDERELLA X

munication Incantation • 40 Disselboy • 47 Guided by Voices • 4/11 Fee 4/12 Peacadhound stateig Doug Plemeck (tern Kryl X) 4/3 The Methinsfelk Implesion • 4/25 System Mackey (CD Retease Parly 4/21 Memostroethy • 5/26 Feynik Macke & The Catholics

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Press the the 4-digit exténsion above the category that interests you (for example, 4001 for upcoming concerts).

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1956 Bocon Street, Ocean Beach. 619-523-0356.

Misha Mongelberg: Spruce Street Forum, Saturday, March 24, 8 p.m., 301 Spruce Street, Banker's Hill. 619-794-0301

Outkest, Xzibit, and Ludocris: Ope Ar Theate, Sundey, March 25, SISU corrous, College Area, 619-720-8497

The Mighty Mighty Bosstones (226 j, Buck-O-Nine (739 j, Modcop, and Agent 51: 'Cases Bor and Grill, Luesday, March 27, 3105 Oxeen Frant Wolk, Misson Booch. 858-488-1780 or 619-220-8497.

Jess Klein: lava Joe's Coffeehouse, Tuesday, March 27, 9 p.m., 1956 Boot Street, Ocean Beach: 619-523-0356.

Glen Phillips (of Tood the Wet Spracket): Beily Up Toven, Wednesdo, March 28, 8 p.m., 143 South Cedros Avenue, Solono Beach, 858-481-8140 o 619-220-8497.

El Destroyo (553) (fecturing Brian Ritchie of the Violent Femmes), Bug Guts (868), and Rookie Card: The

8:30 p.m., 2501 Kenner Boulevord, midtown. 619-232-4355.

APRIL

FOR SALE by Owner 619.287.8222

The same

Keller Williams /906): Belly Up Tovern, Thursday, March 29, 9 p.m., 143 South Cedros Avenue, Solano Beach. 858-481-8140 or 619-220-8497.

The Drapkick Marphys (481).
Reach the Sky (477), the Swingin'
Utters (291), and Fred Fredrickson
E the Besterds: "Cones Bar and Gill,
Wednesday, April 4, 3105 Ocean Front
Walk, Mission Beach. 858-488-1780. Bottom, Imre /361L and Gunfighter: The Cesbah, Thursday, March 29, 8:30 p.m., 2501 Kemser Boulevard, midtown. 619-232-4355.

Drave Wakeling: Belly Up Tovern, Friday, March 30, 143 South Cedros Avenue, Solono Beach. 858-481-8140 or 619-220-8497. Collective Soel /435/ and Fastball /485; 4th 8.8, Wednesday, April 4, 345 B Street, downtown. 619-220-8497 or 619-231-4343.

The Deviants (318), the Loois /981 L Teacher's Pet, and the Evaporations: The Cabab, Friday, March 30, 8:30 p.m., 2501 Kether Boulevird, midtown, 619:232-4355. "Backfast Superboo CD Release". [119] and Glitter Mini 9: The Cashoh, Thursday, April 5, 8:30 p.m., 2501 Mether Bouleverd, midtown. 619-232-4355.

"Title Andrea O'Donnell Wennon's Music Festived" Instancy Journ Proble (8/14), Jay Eden Harrison (7/9), Pagy Wetson (841), the Good China (273), and Deal Carrell: World Botf Center, Scharloy, March 31, noon to 5 pm., 7(10) Festi Suieved, Bolton Park, 619-594-5430. Big Sandy & His Fly-Rite Boys (343), Russell Scott & His Red Hets, and the Satellites: The Casbeh, Fridey, April 6, 8:30 p.m., 2501 fether Rouleword, midtown. 619-232-4355.

o19-252-4335.*

The Psychodolic Fors: Cornibol Bor, Sotrodoy, April 7, 9 p.m., Cotomoron Resort Honel, 3999 Mission Boulevard, Pacific Bacch. Information, 858-539-8661; nckets, 619-220-8497. Zebrahead [521]: 'Cones Bor and Grill, Soturday, Merch 31, 3105 Ocean Front Walk, Mission Beach, 858-488-1780 or 619-220-8497.

Jackpot, Billy Midnight, and Ten Pound Brown: The Castoh, Seturday, April 7, 8:30 p.m., 2501 Kettner Boxievard, midtown. 619-232-4355. Skydiver, Smile /3821, the Selby Tigers, and Vertibird: The Crisbh, Schurday, March 31, 8:30 p.m., 2501 Ketmer Bouleverd, michows. 619-232-4355. Guided by Voices /267/ and Creeper Logoon /469½ Brick by Brick, Saturday, April 7, 1130 Boenos Avenue, Bay Park, 619-270-8497 or 619-275-5483.

Paraphrese feeturing Tim Berne, Tom Rainey, and Drew Gress: Space Street Fosum, Schudey, April 7, 8 p.m., 301 Space Street, Bonker's Hill. 619-295-0301.

Guttermouth /295/, Douth on Wednesday, and the Classified: *Cones Bar and Gell, Sunday, April 1, 3105 Ocean Front Walk, Missian Beach. 858-488-1780. Alice Peececk and John Gorka: Java Joe's Coffeehouse, Sunday, April 1, 9 p.m., 1956 Boson Street, Ocean Beach. 619-523-0356 Michael McDermott: Irva loe's ceffeehouse, Saturday, April 7, 9 p.m., 1956 Bacon Street, Ocean Beach, 619-523-0356.

The Rules, Upsilon Acrux, the Free Sters, and the Peppermints: The Casbah, Wednesday, April 4, 8:30 p.m., 2501 Kettee Boulevard, midtown. 619-232-4355. Belo Flock and the Flocktones (465): Sprockets Theotia, Friday, April 13, 121 Broodway, downtown. 619-235-9500 or 619-220-8497.

G17-200497.

Joe Walsh (491): Selly Up Tovern, Friday, April 13, 143 South Cedros.

Avenue, Solono Bagch. 858-481-8140 or 619-220-8497.

Sir Mix-A-Let: Club Ritmo, Friday, April 13, UCSD compus, ba Jolio. 619-220-8497.

u17:L0:8497.

The Melvins /305/, the Folk implosion, and V for Venderte: Bick bylosion, and V for Venderte: Bick bylosion for July 13, 1130 Busines Avenue, Bay Park. 619-220:8497 or 619-275:5483.

Grandaddy /227 the Casbob, Friday, April 13, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355. Coco Monteya /922 E Belly Up Tovern Saturday, April 14, 143 South Cedros Avenue, Solone Beach, 858-481-8140 or 619-220-8497.

619-220-8497.

"The Music of Chorles I ves" with Thomas Buckner and Joseph Kubere: Spruce Street Farum, Saturday April 14, 8 p.m., 301 Spruce Street, Banker's Mil. 619-295-0301.

Joe Jackson: 4th & 8, Sunday, April 15 345 8 Street, downtown: 619-220-8497 er 619-231-4343.

U2 (468) and P.J. Harvey (476): Son Bego Sports Arena, Tuesday, April 17, 3500 Sports Arena Boulevard, Son Diego. 619-220-8497. The Toadles and Enon: 'Cones Bor and Grill, Thursday, April 19, 3105 Ocean Front Walk, Mission Beach, 858-488-1780.

BLUE LARGO

CREEPY CREEPS

DOWNS FAMILY

SCOTCH GREENS

ZYDECO TUESDAYS BON TEMPS, DI & LSN

The Fenians /494): 'Canes Bor and Grill, Friday, April 20, 3105 Ocean Front Walk, Mission Beach, 858-488-1780.

Lil' Bow Wow: Sprockels Theore, Friday, April 20, 121 Broadway, downtown. 619-235-9500 or 619-220-8497.

Lucy Kaplanski: Jova Jor's Coffeehouse, Saturday, April 21, 9 p.m., 1956 Bacon Street, Ocean Beach. 619-523-0356.

Treate: Canes Ber end Gell, Schurdoy, April 21, 3 105 Ocean Frent Wolk, Mession Beach, 858-488-1780,411 Kenney Wayne's Shighliard and Double Treathler 4th 8.8, Sanday, April 22, 345 8 Steet, downtown, 619-220-8497 or 619-231-4343.

61Y;231-4343.

Hot Clab of Courtower: The Carboth, Sunday, April 22, 8:30 p.m., 2501 Kettner Boulevard, andhown. 61Y:23'-4355.

Yagavie Mikenteen (515) ond Lixzy Bordeen: Canes Str and Gell, Tousday, April 24, 3105 Ocean Frent Walk, Mission Boach, 858-488-1780.

Jets to Brazil: "Cones Bor and Grill, Thursday, April 26, 3105 Ocean Front Walk, Mission Beoch. 858-488-1780 or 619-220-8497.

lggy Pop: 4th & B, Fridoy, April 27, 345 B Street, downtown. 619-220-8497 or 619-231-4343.

"The Incredible Moses Leroy CD Release" /102/: The Castah, Saturda April 28, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355.

Alvin Curron: Spruce Street Forum, Sotunday, April 28, 8 p.m., 301 Spruce Street, Banker's Hill. 619-295-0301.

98 Degrees /615/t Son Diego Sports Areno, Sunday, April 29, 3500 Sports Areno Boulevard, Son Diego. 619-2208497. MAY

Sample Songs Of Performers. Listen Free From Your Phone: 619-233-9797. Night Or Day 7 Days A Week. At The Prompt Press The 4-Digit Extension Of The Category That Interests You. Mission Beach, 858-488-1780 or 619-220-8497 Homis Fjallestad: Space Street Forum Saturday, May 5, 8 p.m.; 301 Space Street, Banker's Hill. 619-295-0301.

2. At the next prempt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)

EXTENSION 4002

The Attic Fewer: The Corbob Awards: Bely (§) Towers Big Lamenaux: The Corbob Big Sample, at His Fly-Rite Boyrs: 4th & 8 Bottled Ogs: Epicerine Borre: Decom Sheet Jerry Construit: "Cones Bar and full

carissa's Weird: The Casboh The Chadwicks: Martini Fanch

(Encinites)
Che Arthur: The Cesboh
Comes with the Fall: 'Cones
Bar and Gell
Common Plight: Epicentre
Crazy Ben: Epicentre
Crazy Creeps: Tio Leo's
Leaven

Stefano Scodanibble: Spruce Street Forum, Seturday, May 26, 8 p.m., 301 Spruce Street, Banker's Hill. 619-295-0301. School Days feeturing Ken
Vandermark, Joh Bishop, Ingebrigt
Haker-Flaten, Paul Milissen-Lave,
ont Kjell Merdessen: Spruce Sheet
forum, Smoly, May 27, 301 Spruce
Street, Banker's Hill. 619-295-0301. ounge Cutthroat: Brick By Brick

Colin Hay (of Men at Work): Connibal Ber, Thursday, May 31, Cutameren Résert Hotel, 3999 Misson Boulevard, Pocific Beach. Information, 858-539-8661; tickets, 619-220-8497.

Gary Human /537): 4th & B, Sunday, May 6, 345 B Street, downtown. 619-720-8497 or 619-731-4343.

Alejandro Sanz (619): Cox Areno, Saturday, May 12, SDSU compus, College Area. 619-220-8497.

Hank Williams III (775): 4th & 8, Walnesday, May 16, 345 B Street, downtown, 619-220-8497 or 619-231-4343.

David Gray (440): Open Air Theotre, Schurday, May 19, 8 p.m., SDSU compus, College Area. 619-220-8497.

Mark Knopfler /533): Copley Symphony Hall, Manday, May 21, 750 B Street, downtown. 619-220-8497.

Fronk Block & the Catholics and David Lovering (from the Pixies): Bick by Bick, Schadoy, May 26, 1130 Buenos Avenue, Bay Fark. 619-220-8497 or 619-275-5483.

JULY

Spider: Epicentre 314 Spike 1000: 'Cones Bor and

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Stew Eyes: Bick by Bick
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Trip West: Dream Street

Trite: Epicentie
Via Satollite: Live Wee
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The Big Idea: D-mand Jim's

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D.L.: Ejecnite
Deer Heart: Ejeconite
The Deere Johns: The Casbah
Dewns Family: Tio Leo's
Lounge
Dragen Lounge: Bock by Brick
Earthridde: Joh'n Joe's
Estabrook's Hert: Winstans
...The Flaggs: The Casbah
Five Foot Tuesday: The
Casbah

Costoh

5 Star Degenerate: Belly Up
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Holly Gollightly: The Casboh
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Kur-U-Uge: The Kroken
The Lardown: The Kruken
Ligold American Culture:
Worston:

Locite: Brick By Brick

Street
One Less Junkie: Epicente
One Truck Mind: Epicente
Duame Peters & the Hues:
Brick By Brick
Piece of Mind: 'Cones Bor and

...Rocket from the Crypt: In Cosbah 7 Hills: Epicentre Shawen P. Rohlf & Friends Live Wre Salive: "Canes Bor and Grill The Scotch Greens: Tio Leo

Lounge Shelf Life: Brick By Brick Slaves on Dope: "Cones Bar

Special 20: Book By Brick

Jeff Moore & the Witchdoctors: The Ersken The Mother Hips: The Casho

(PB) The David Helsen Band: and Grill
The PhDs: Westers
Physel: "Cores Bar and Grill
Pig Irea:: Westers
Pink Freyd: Bind Melons,

Humphrey's Point Blank: Jone's Cocktells Private Domain: Dick's last Resort Prophet's Rock: Sham Rocks

Shock
Pare How: The Roadhouse,
Fogerty's Pub
Red Channel: Tiki House
Riboflavin: "Cones Bar and Grill
The Roach Bone Based: Shom

Rocks Shock
Round-Town: Winstons
Roxx: Winstons
The Royal Crown Rovue: The Eve Selis: Moondoggies, Belly Up Tovern
Serious Guise: Second Wind Sewer: Brick By Brick The Shake: Poppy's Sports Bar

The Stilettos: Henfin's lish Pob. Tio Leo's Lounge Still Goln': Blind Melons

Still Gain': Bird Melon.
Streetheart: Bird Melon.
Streetheart: Bird Koden.
Sourfeate: Bird Misson.
Swing Shift: On the Root.
Low-Top-Thompson of the Book.
Courpe Therepend it the
Destroyers: 64, 69 Rick.
Triple Sheet: North's Sports for
Triple Sheet Melons
Vive Santana: Cannibal Bar
Wall Hung Figures: Tik Hou
The Wide Band: 'Canes Bar
and Grill
Koai Yarbee: Cannibal Bar

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und Grill
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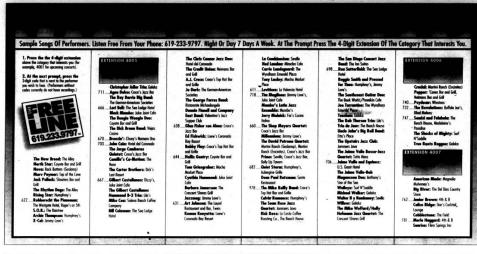
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TENSION 4004

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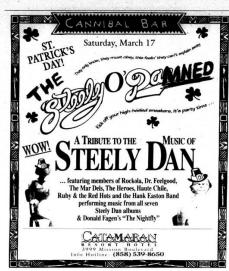
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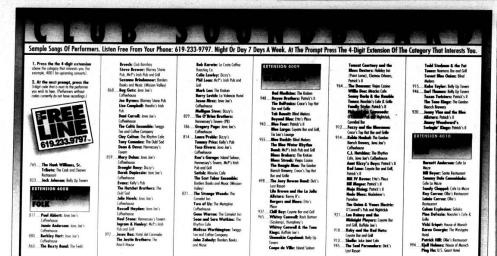
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Chill Boy: Cayote Bor and Gall
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Whitey Conwell & the Tone
Kings: Buffalo Joe's
Shomekia Capaland: Belly Up

Coupe de Ville: Kland Salour

two of Us: the Metophot cffeehouse Gene Warren: The Comelot Ins Seen and Sore Wortkless: The Rhythm Cefe Mellisse Worthington: Twiggs Tea and Ceffee Company John Zohody: Borders Books and Music



Coffeehouse Russell Hayden: Java Joe's

Coffeehouse
Heel Stone: Hennessey's leven
Ingram & Hamley: McP's Insh
Tub and Grill
Jesses Best: Hotel del Coronado
The Justin Brothers: The

Paul Abbett: kwo loe's

(offeehouse 880 Berkley Hart: Java Joe's

Caffeehouse Jamie Anderson: Javo Joe's



Patrick Hill: Olie's Restaurant Kijell Holmos: House of Munich Ping He: U.S. Grant Hotel





UNDERGROUND DANCE CLUBS

inderground dance club or even-included, fax information to 19-881-201, attention Scott Ellis, or e-mail scotte@adn.com, night or day by 5:00 p.m.. Friday, the week prior to publication. The listings are free.

Asylume DJs spin house, disco, funk, and techno music nightly. North County Sports Dome, 680 West San Marcos Boulevard, San Marcos. 760-744-4120.

Aztec Bowl: Thursdays, Punk Rock Bowling with DJ Stacy and various bands. Saturdays, Cosmic Bowl, DJs spin future soul, polyrhythms, progressive world, and dancehall. The Aztec Bowl (the Turquoise Room), 4356 30th Street, North Park. Info line, 619-220-4944.

Bliss: Saturdays, DJs Kazy, Sandman Fingers, and Mantis. Below Buffalo Joe's, Fifth and Market, downtown. 858-728-1489.

The Brass Rail: Tursdays, Club Retro, D1 Dementia and Esoterica spin the best of '80s and '90s new ware, sunthpop, industrial dance, and more, www.synthplass.com Wedneddays, Arcadia, D1s Mantis and Tom Ettgerald spin house, trance, and texhno. Sundays, Nightfull, D1 Deb and guests spin pothic, synthpop,

Clab Bom-Bay: Thursdays, DJ Ramsey and weekly special guests spin house, techno, and disco, Fridays, Ger Your Group On with DJs spinning Top 40, hip-hop, and house. Call club for Saturday events 3175 India Street, midtown. 619-296-6789.

mottown. 619-296-6789.
Chb '80s. Thursdays, D16 Bryan
Pollard, Kurr Heilige, Miss Katie,
Richard D, Todd, and Zero Out spin
the best of '80s music, new wave,
synthopp, and new romantic; 21 and
up. free before 10:30 p.m. with college
or military 1D. Shooterz, 3813 30th
Street, San Diego, 619-465-5827.

Club Elements: Thursdays, Transmission, trance. Fridays, Playhouse, house. Saturdays, Ele progressive and trance. 1255 University Avenue, Hillcrest. 619-296-8160.

619-296-8160.

Club Gasoline: Thursdays, DJ Rite
One and the Gasoline family plus a
weekly guest spin trance, house,
backbeat, and techno; 21 and up.
Midnight to 4 a.m., Brick By Brick,
1130 Buenos Avenue, Bay Park.
619-687-5779.

Club Max: Wednesdays, Dance Party with DJ Kenny. Thursdays, the Hot Spot presented by the Union, DJs Gil. the Good Dr. Brian Foxworth, and K.J. Rockwell. Saturdays. DJ Chris and Ron with dance and techno.



There's a craim inter of ide you night comscross in school; it's usually a loop when
scross looking it in the
too good-looking; rich but not too rich; rebellous but not not rebellious. He doesn't study
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Weezer rose to fame, in 1994 with some very clever videos and smart-ass, not at all innovative, but underablely catchy guizer pop songs about sweaters, Buddy Holly, and Dungeons & Dragons. They treated their career as a lark and seemed as surprised as anyone when it took off. Weezer hit the sophomore shump hard two vears later.

(To hear a sample of Weezer, call 619-233-9797, wait for the prompt, then punch in ext. 4184.)

WEEZER, RIMAC Arona, Sunday, March 18, 7:30 p.m. 619-220-8497. \$16.50. SOLD OUT 3/13

Club Tropics: DJs Stiffy, Dizzy D, and Kool T spin dirty South, West Coast/East Coast hip-hop, reggae, and R&B. Fridays, Jammin '290 night with Billy Blast and TJ. Saturdays, North County's Party Epicenter. Sunday, May 27, Jammin '290 night Memorial Day Weckend Jam. '490 Nordahl Road, San Marcos. '260-'373-'4902.

Club Xanths Fridays (beginning in April), Technocality, local and national Djs will apin the best of all genres of electronic and digital dance music. Lineup changes weekly call info line. Mondays (beginning April 16), Rawe Music, two rooms of open-table D) to the common of periodic Djs. Technologies (Special Control of the Control of

night, Dh Komisar and Fixx spin the best of all types of '80s music; \$5 cover, \$1 off if you were born in the '80s. All events 18 and up. Club Xanth, 4223 30th Street (at El Cajon Boulevard), North Park, Info line, 619-584-2720.

Darkwave Garden: Wednesdays and fourth Saturday of every month, DJs Dragon, Todd, and Tyler and parking

pop, and darkwave; 21 and up. 9 p.m. to 2 a.m., The Hole, 2820 Lytton Street, Point Loma, 619-465-5827; www.klubs.com.

Krawler, and MC Skyler Mic and special guests spin jungle and drum 'n' bass: 21 and up. The Rhythm Lounge, 3048 Midway Drive, Midway District, 619-912-3103.







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22

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Lee Ann Womack Country "Ashes by Now"
"I Hope You Dance

ply



Brian Setzer



"What's New Pussycat "Green Green Grass of Home

想

Mark Chesnutt

Country "It's Not Ove





5-3

Paid Concert \$75 - \$28.50 - \$13.50

KC and the

Sunshine Band

'That's The Way (I like It)

"Get Down Tonight"



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8

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This is a partial listing. Check our Web site for the latest information. Acts subject to change. Tickets are on sale through Ticketmaster or the Fairgrounds Box Office, Tues. through Sat., 10 am to 6 pm starting March 17. For ticket outlet information, or to charge tickets by phone, call: (619) 220-8497 or on-line at www.ticketmaster.com

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international guests spin deep he music. The Juke Joint Cafe, 327 Fourth Avenue, San Diego. 519-998-5993; 619-232-SOUL.

Underworld: Sundays, DJs Bryan Pollard, Cybian, DeKay, and

Venus: 18 and up. DJs spin trance techno, house, hip-hop, party mix and jungle. Open Wednesday thro und jungle. Open Wednesday through Sunday, 9 p.m. to 2 a.m. 7200 El Cajon Boulevard, College Area. For nightly information, 619-501-VENUS,

LOCAL MUSIC

North County

The Alley, 421 Grand Avenue. Carlsbad, 760-434-1173. Performances are from 9 pm to 1:30 am. Thursday and Friday, the

information.

The Beach House, 2530 South
Highway 101, Cardiff. 760-753-1321.
Performances begin at 7 pm, except
sunday, 500 pm. Thursday, Carl
Robinson, soft rock. Friday, Trio abjour, jazz, Saturday, the Justin
Brethera, acoustic, Sunday, Rick Ross,
iazz duo. Wednesday, Semini and
Fulabula, reggae.

Fulabula, regges.
Belly Up Trevern, 143 South Cedros
Avenue, Solana Beech, 858-481-9022.
Thursday, 8 pm. Kolo Trayler with
Stemekia Copeland, blues and soul,
Feday, 9-15 pm., lack Johnson and
Gary Jules. Saturday, 9-15 pm., the
Kadiaters, rock, Sunday, Primo, Latin
Wicked Gres and Earl Thomas.
Wednesday, 8-80 pm. Three Simple
Words, 5-Star Degenerate, and Awall,
alternative.

Borders Books and Music, 11160 Rancho Carmel Drive, Carmel Mountain. 858-618-1814. Friday, 8 pm, John Zahody, folk. Bub's Whiskey Dive, 301 Pier View Way, Oceanside. 760-757-BUBS. Saturday, Chapter 13, rock.

The Camelot Inn. 887 San Marcon

Coyote Bar and Grill, 300 Carlobad Village Drive, Carlobad, 760-729-4695. Thursday, 6 pm to 10 pm. Blue Large, blues. Friday, 6 pm to 10 pm., Ruby and the Red Hots, blues. Saturday, 3 pm to 5:30 pm., the Boogie Woogie Duo, 6 pm to 10 pm, Len

Henifin's Irish Pub, 13314 Poway Road, Poway 858-486-0764 Saturday, Lua Campbell, folk, and Stilette, rockabilly. Hennessey's Tavern, 2777 Roosevelt Street, Carlsbad. 760-729-6951.

TICKETS \$10

George Thorogood left music to play semi-pro ball for the 1980 baseball season. Things didn't work out, and by 1981. Thoro-good was back with his band, the Delaware Destroyers. There was good incentive to return to rock and full; the group spert much of that year opening for the Storos, 3, gigged in pubs in Eastern college towns, signed to Rounder Records the oyears later, then signed with Capitol in the early '80s. Thorogood, a Delaware native, gets the short end in most

Rainey & the Midnight Players, blues. Sunday, 2 pm to 4:30 pm, Red Lane, 5 pm to 9 pm, Hollis Gentry, jazz. Monday, 5 pm to 10 pm, Chill Boy, blues. Wednesday, 6 pm to 10 pm, North Star, pop.

The Del Dios Country Store, 20154 Lake Drive, Escondido, 760-745-2733 Friday and Saturday, Big River,

Fogerty's Pub, 1260 West Valley

Parkway, Econdido. 760-480-0833. Thursday, Pure Flow. Friday and Saturday. Detroit Underground, class rock, R&B.

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with special guest BEYOND BLUE

Saturday • March 31 10 Q

LADY STAR LADY BETH KATHY & PJ TARYN DONATH of of of of or of

BY DAVE GOOD

Thursday, Heel Stone, Celtic folk. Friday, Ron's Garage, acoustic. Saturday, 11:30 am, Heel Stone, 4 pm, Dean & Dave, 9 pm, the Chris Torres Band.

Jammers Java, 218 A North El Camino Real (in the Wiegand Plaza next to AMC Theaters), Encinitas. 760-942-JAVA. Friday, the Sean Rose fazz Quartet. Saturday, the Upstairs Jazz Club.

Jol'n Joe's, 717 North Escondido Boulevard, Escondido, 760-743-7665 Thursday, call club for information. Friday, Earthride, Saturday, call club for information.

The Kraken, 2531 Old Highway 101, Cardiff. 760-436-6483, Thursday and Friday, Bail Medicine. Saturday. Streetheart, classic rock and roll. Sunday, 3 pm to 7 pm, professional

The ONLY

dance floor in

the College area!

with Capitol in the early outs, introgood, a representative that the provided part of the capital states of t

made boatloads more money than the poverty-stricken bluesmen he has borrowed from. That may be true, but Thorogood also managed to pump life into a genre that was given up for dead.

Thorogood borrows from everpbody — "Move It on Over" was recorded by Hank Williams, if I'm

blues jam with the Blues Brokers. Tuesday, call club for information. Wednesday, Kut-U-Up, the Letdown, and the Plug Uglies.

La Casa del Zorro, 3845 Yaqui Pass Road, Borrego Springs, 760-767-5323. Fox Den: Thursday through Saturday, also, Tuesday and Wednesday, 7 pm to 11 pm, Tony Lencioni. Sunday and Monday, 7 pm to 11 pm, Dick Matson piano, vocals.

La Costa Coffee Roasting Co., 6965 El Camino Real, Suite 208, La Costa. 760-438-8160. Music hours are from 7 pm to 10 pm. Friday, Rick Ross, jazz Saturday, Bob Karwin, contemporary.

Madeleine's Paradise, 1416 Encinitat Boulevard, Encinitas. 760-943-9997. Thursday, 8 pm to 11 pm, Nude Blues Friday, 9 pm to midnight, Semisi and Fulabula, reggae.

tarist Walter Trout once said, with their heads

Martini Ranch, 485 South Coast Highway (at "D" Street), Encinitas. 760-943-9101. Tuesday, 8 pm, the David Patrone Quartet, jazz. Wednesday, the Chadwicks. McCabe's Beach Club, 1145 South

McCabe's Beach Club, 1145 South Tremont, Occanside. 760-439-6646. Call club for information. The Mctapher Coffeehouse, 258 Eas Second Avenue, Escondido. 760-489-8890. Music is acoustic/folk unless otherwise stated. Saturday, Two of Us. Monday, Dixieland jazz.

Miracles Cafe, 1953 San Elijo Avenue Cardiff. 760-943-7924. Friday, 7:30 pm to 10:30 pm, Sarish, folk.



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Moche Marketplace, 1020 West San Marcos Boulevard, San Marcos. 760-744-2112. Thursday, 6:30 pm to 8:30 pm, Tony Lasley, South America jazz. Friday, 7:30 pm to 10:30 pm, Tom Griesgraber, jazz.

rom terregraben; jazz.
Nelmans Br. and Grill, 300 Carlsbad
Village Drive, Carlsbad, 760-7294131. Thurday, in the carousel,
6:30 pm. the Cradit Union, big band,
9:30 pm. jazz. Friday, 10:30 pm.
Pepper, reggae. Saturday, call club for
information. Sunday, El Jandin.
Tuesday and Wednesday, call club for
information.

information.

Nooshin's Cafe & Grille, 996 North
Coast Highway 101, Leucadia.
760-436-5558. Thursday, Pino
DeFazio, European music. Saturday,
7 pm to 10 pm, Sonny Derin & the
Rumble Tones.

The Raintree, 755 Raintree Drive, Carlsbad, 760-931-1122, Friday, 6 pm to 10 pm, S.O.B., contemporary, Saturday, 5:30 pm to 8:30 pm, Carl Robinson, soft rock. Rhythm Cafe, 4321C Oceanside

Longton Care, 4321C Oceanside Boulevard, Oceanside. 760-631-4466. Thursday, Sean and Sara Warkins, folk. Friday, C.J. Hutchins, acoustic blues. Saturday, Clay Collon, folk rock.

th Highway 101, Solana Beach 792-1553, Sunday, 11 am to n, Mike Cox, jarz.

Surf N'Saddle, 123 West Plaza Stree

Valentino'a11828 Rancho Bernardo Road, Rancho Bernardo. 858-451-3200. Friday. 6:30 pm and Saturday, 6 pm. Donnie Finnelle and Company

Woody's Sports Bar & Grill, 2329 ath Centre City Parkway, ondido, 760-735-8599, Friday and urday, Triple Shot, rock.

BEACHES
Hind Melons, 710 Garnet Avenue,
Pastific Beach, 858-488-7844.
Thursday, C.A., Jones and A.E.LO, U.
Friday, Pink Froyd, rock, Saturday,
Still Gam., Let I. V. We Tribe
Chronicles, and the Revolations.
Sunday, Tale Beneri and Sweet Blue
Oman, Monday, call club for for,
Still Community, Community, Community, Community, Community,
Butter, 1024, Wedfrenday, the Lint
Disciples and the Dramo Kings

Disciples and the Drame Krings.

*Canes Bar and Grill, 1105 Ocean

Front Walk, Mussion Beach, 838–848.

*P80, Music is rock/alternative.

*Gry Fighteen, and Let 15, Friday, the

Anome Paniks, Pance of Mind, and

Malanky Saturday, call club for

Underground, Salvius, Slaves on Dope,

and Spake 1600. Monday, Ferry

Cantrell, Comes with the Fall, and

Anderson of Mind, Salvius, Slaves on Dope,

and Spake 1600. Monday, Ferry

Cantrell, Comes with the Fall, and

Anderson, Salvius, Salvius, Salvius, Salvius,

Anderson, Salvius, Salvius, Salvius,

*General Comments of Pances

*General Comments of

Canalbal Bar, at the Catamaran Hotel, 1999 Mission Boulevard, Mission Beach, 858-488-1081. Thursday, Fish and the Seaweeth. Friday, Viva Santana. Saturday, the Steely Damed, Tuesday, Hank Easton and Keni Yarbro, Wednesday, call club for information.

Chateau Orleans, 926 Turquoise Street, Pacific Beach, 858-488-6744 Thursday, Tomcat Courtney and th Blues Dusters, blues.

The Crescent Shores Grill (atop the Hotel La Jolla), 7955 La Jolla Shores Drive, La Jolla, 858-459-0541, Friday and Saturday, 8 pm to 11 pm, the Mike Woffard/Holly Hofmann Jazz

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Galoka, 5660 La Jolla Boulevard, La Jolla, 568-551-8610. Thursday, Willow and Tenshun, Friday, Cuban Explosion. Saturday, True Roots Roggue, Sunday, Michael Walker. Tuesday, Christopher Adler Trio.

Hennessey's Tavern, 4650 Mission Boulevard, Pacific Beach, 858-483 8847. Friday, N'ocean, rock. Saturi the O'Brien Brothers, folk.

Holiday Inn, 4875 North Harbor Drive, Point Loma. 619-226-6215, Bayside Bar: Saturday, 7:30 pm to 11:30 pm. Tomat Courtney and the Blues Dusters.

Java Joe's Coffechouse, 1956 Bacor Street, Ocean Beach, 619-523-0356. Music is acoustic/folk unless otherwise noted. Thursday, Jason

Mraz, Toca Rivera, and Dani Carroll. Friday, Berkley Hart, Bug Guts, C.J. Hutchins, Mary Dolan, Rusell Hayden Hutchins, Mary Dolan, Rusell Hayden Paul Abbott, Julie Hawk, and Derek Deplessis. Saturday, Gregory Pigg. Sunday, Jamie Anderson and Mary Dolan, Monday, Wedneday, Robin Henkel, blue.

La Valencia Hotel, 1132 Prospect Street, La Jolla. 858-454-0771. Thursday, and Sunday through Wednesday, 6 pm to 10 pm, Barry Levich, Piano variety. Friday and Saturday, 7:30 pm, Leviticus.

Pacific Beach Bar & Grill, 860 Garner Avenue, Pacific Beach. 858-272-7278. Club Tremors, call club for information.

The Sea Lodge Hotel, 8110 Camino Del Oro, La Jolla. 858-456-0600. The Shores. Friday, 7 pm to 10 pm, Bill

Shooters Bar and Grill, Radisson Hotel, 3299 Holiday Court, La Jolla. 858-453-5500. Thursday, Friday, and Saturday, Jack Pollack, piano. Tuesday and Wednesday, Stephen Knight.

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Thursday, Well Hung Figures. Friday Sugarfoot. Saturday, Red Channel. Victor's Restaurant & Bar, 2702 North Mission Bay Drive, Mission Bay, 858-490-3380. Friday, 9 pm, the David Netson Band, rock.

P 25

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North Harbor Drive, San Diego.
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San Di

Aztec Bowling, Turquoise Room, 4356 30th Street, San Diego, 619-283 3135. Priday, Carmine, Firefighters for Christ, and Vox Fronters.

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont. 858-279-2033, Thursday, Friday, and Saturday, Joe Byrnes, folk. Sunday, 8 pm, open mike. Tuesday, Irish jam session.

The Blue Agave, 6608 Mission Gorge Road, San Diego. 619-521-3194. Call club for information

Borders Books and Music, 1072 Camino del Rio North, Mission Valley. 619-295-2201. Friday, 8 pm. Suzanne Brindamour, folk. Sunday, 6 pm., the Scot Taber Ensemble, jazz.

o pm. the Scal Laber Ensemble, jazz.

Brick by Brick, 1130 Buenos Avenue
Bay Park. 619-275-LIVE. Music is
alternative/rock unless otherwise
noted. Thursday, Shelf Life, Lualta,
and Mindsize. Friday, Danny

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Epicentre, 8450 Mira Mesa Boulevard, Mira Mesa, 858-271-4000, Music is alternative/rock, Friday, Trite, One Track Mind, 7 Hills, Crazy Ben, and Common Plight, Saturday, D.L., Lucky 7, the Furnous IV, One Less London, 19

Rita's Place, 6179 University Avenue (at College and University), 619-582-6730, Friday, 9 pm, MK IV Revue, blues, Saturday, 3:30 pm to 8 pm, Burgers and Blues, 9 pm, Beyond Blue-Sunday, 4 pm to 8 pm, Uncle John's Big Roll Band.

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Shelter Island Drive, Shelter Island 619-224-3577. The Backstage Lour Thursday, 9:30 pm, Quiet Storm, ja and blues. Friday, 9:30 pm, Makai, pop, dance. Saturday, 9:30 pm, Ris Star, disco, dance. Sunday, 7 pm tc 11 pm, Receiv Smith and Pressed to

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O'Connell's Pub and Nightclub, 1310 Morena Boulevard, Bay Park 619-276-5637. Friday, Fish and the Scaweeds, funk, blues. Saturday, Ti Quinn & Venus Electric, blues.

Pal Joey's, 5147 Waring Road, Allied Gardens, 619-286-7873, Friday and Saturday, Stomp, classic rock.

Bitter, 16ck.

Ristorante Michelangelo, 2806

Shelter Island Drive, Shelter Island

619-224-9478. Friday and Saturda

7:30 pm, the George Farres Band,
blues, jazz. Wednesday, sazz.

Second Wind, 8515 Navajo Road, San Carlos, 619-465 1730, Music starts at 9 pm. Friday and Saturday, Serono Guise, classic rock.

Sham Rocks Shack, 7059 H Caron Boulevard (1/2 block east of 70th Street), Collège Area, 619-463-2263, Fraday, Highway Star, Saturday, Propher's Rock, the Chapos, and the Roach How Band.

Sheraton San Diego Four Points Hotel, 8110 Aero Drive, San Diego, 619-277-8888, Skies Lounge Friday and Saturday, disco, funk, pop, and Latin most.

Tie Leo's Lounge, 502 Napa Street (at Morena Boulevard). Bar Park. 619-542-1462. Thursday, the Stateste-and Hot Red Lincoln, rockabilly. Friday, Blue Large Saturday, Downs-Samily, Creepy Croeps, and the Scotch Greens, alternative.

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Kelly's Pub. 6344 El Cajon Boulevarc
College Area. 619-286-0400. Friday,
Fevans. acoustic. Saturday, I ber music.
Wednesday. Tommy Price, acoustic.
Live Wire, 2103. El Cajon Boulevard,
Hilkerest. 619-291-7430. Saturday,
Shawa P. Rohly'de Frends with Vias
Satellies, alternative.

The Nose, 530 University Avenue (at Fifth Stree & Ho3), Hillcrest. 619-291-1717. Feiday, 8 pm to 11 pm, Camille's Ca-Motion, jazz, blues, & variety.

Quinn & Venus Bectris, blues.

Ollie's Restaurant, 10789 Terreasunt
Boulevard, San Dirgo, 883-560-6677.
Thursday, Patrick Hill. Friday and
Satuqday, Ray and Laimie Correa,
Wednesday, Ray Correa, tolo piano.

The Ould Sod, 3373 Adams Avenue,
Normal Heights, 619-268-6594.
Friday, Tory Cummins, Irish folk.
Wednesday, the Hatchee Beothers,
alternative.

Poppy's Sport Bar and Grill, 7986 Armour Street, San Diego. 858-571-0796. Friday and Saturday, the Shake, blues, rock.

Greens, alternative.
Top of the Cove, 1216 Prospect
Avenue, La folla, 838-454-7779.
Fridav and Statuday, 7-30 pm, Mars
Fastmer, contemporary.
Tutto Mars, 4305 Executive Drive, La
folla (Golden Triangle area), 858-597.
1188. Wednesday, 5:50 pm. 6.
9.30 pm. the Jairne Valle Bossa-bazz
Quartet.

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Blarney Stone Pub, 502 Fifth Avenue downtown, 619-233-8519. Thursday through Sunday, and Wednesday, Steve Brewer, acoustic.

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Dick's Last Resert, 345 Fourth Avenue, downtown: 619-231-9100. Bands start at 8 pm. Thursday, Priva Domain, rock and roll. Priday, Bugs Henderson, Saturday, the Carter Brothers. Sunday, Hera's Olive, rock

Contemporary piano.

4th & B., 345 B Street, downtown.
619-231-4343. Sunday, 8 pm, Merle
Haggard. Tuesday, George Thorogoc
6-the Destroyers and Joe Bonamassa
Wednesday, Junior Brown with Big
Sandy 6-His Fly-Rite Boys. Sandy & His Fly-Rite Boys.

Hamuy Lawe's, 6.72 Fifth Avenue
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Lillo's, 1125 Sixth Avenue, downtown
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Kenny B's, 624 E Street, Downtown. 619-235-6993. Saturday, 7:30 pm to 11:30 pm, Lila Brown and the La Jolla Alistars. Sunday, 1 pm to 3 pm, gospel

Martiel Rand, 528 F Street, downtown. 619-235-6100. Wednesday, 9 pm, the David F Quartet, jazz.

Roger's on 5th, 835 Fifth Avenue, downtown. 619-702-0444. Thursda and Saturday, 6 pm to 11 pm, also, Friday and Wednesday, 7 pm to 11 pm, Robberecht the Pianoman.

Sevilla, 555 Fourth Avenue, downtown, 619-233-5979. Music is Latin. Thursday. La Combinacion. Tuesday, Primo. Wednesday, Walter Rumbancy.

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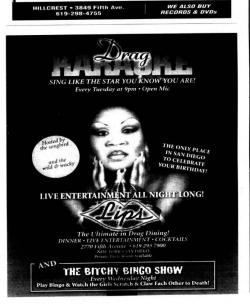
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through Friday. 11:30 pm to 2 pm.
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LaCosta Friday. Tuesday, and
Wednedday. 5 pm to 7 pm. Robbereth
the Planoman. Mos. Tuesday and
Wednedday. 7 pm to 1 pm. Karen
Georgia, plano and weath.

The Wyndham Emerald Plaza, 400 West Broadway, downtown, 619-219 4500, The Sidebar Lourige: Thursday and Wednesday, 5 pm to 7 pm, Joe Turnmtimo, iazz psano, Friday, 5 pm

South Bay/Coronado The Butcher Shop, 556 Broadway, Chula Vista, 619-420-9440, Thursd through Saturday, and Wednesday. Some to midmids. Johann Johann

lotel del Coronado, 1530 O

Avenue, Coronado, 19 4 Orange Avenue, Coronado, 19 4 15 on 11. Babcock & Story Thursday, Sunday, and Wednesday, 5 pm to 9 pm, also, Friday and Saturday, 4 5 pm to 813 pm, Jesus Bis, Flamenco guitarist Abo, Friday and Saturday, 8 40 pm to 12:10 am, Barbara Jamesson, azz.

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East County Dirk's Nightclub, 7no.2 Broadway, Lemon Grove, 619–469-6344, Friday and Saturday, Full Spesare, rock and roll.

Partials. Sunday through Wednesday, 5:30 pm to 11:30 pm, John Gain. Als Sunday, noon to 4 pm, Joy West. Prince of Wales: Thursday and Monday through Wednesday, 6:30 pm to 10:30 pm, Daniel Jackson, Friday and Saturday, 6:30 pm to 10:30 pm, Jim Trousdale Sunday, 6:30 pm to 10:30 pm, the Chris Connel Jazz Duo.

The House of Munich, 230 Third Avenue, Chula Vista. 619-426-5172 Friday and Saturday. 6 pm. Gordon Kohl. Kjell Holmes, or Vicki Erigat, European and ethnic accordion.

Island Saloon, 104 Orange Avenue Coronado, 619–435-3456. Thursday blues jam. Friday, Coupe de Ville, blues. Saturday, Ron's Garage,

Janie's Cocktails, 656 E Street, Chula Vista, 619-420-9951. Friday and Saturday, Paint House, charge rock

Loew's Coronado Bay Resort, 4000 Coronado Bay Road, Coronado, 619-424-4000. Cays Lounge: Friday, izzz duo. Saturday, Ed Fishwick, jazz. Azzura Point: Friday and Saturday, 6:30 pm to 11 pm. Keman

McP's Irish Pub and Grill, 1107

Don's Cocktail Lounge, 13321 Business Highway, El Caion, 619–443 2444, Friday and Saturday, Calico

Fannie's, 9143 Campo Road, Spring Valley, 619-698-2204, Friday and Saturday, the Groove Cats, rock and roll.

Flinn Springs Inn, 15505 Highway 80, El Cajon, 619-561-3015. Friday and Saturday, Sunrise, country

The German-American Societies, 1017 South Mollison Avenue, El Caion, 858-274-7283, Friday, 7:30 pr the Ray Barrie 12-Piece Big Band featuring Io Dark.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee, 619-448-8550. Friday, Saturday, and Sunday, American Made, country. On the Rocks, 518 East Main Street, El Cajon, 619-579-3537, Friday, Swing Shift, rock, Saturday, Big Tor, rock.

Viejas Casino, 5000 Willows Road. Alpine (off Interstate 8), 619-445-5400. Friday, 8 pm. the Deacons, 10:15 pm. Blues Streak, blues. Saturday, 9 pm. Makar, pop. dance. Sunday, 4 pm to 8 pm, the Dick Brau

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to conter depth of char-acter of tricks of the trade. We have no shortage of examples (Arnold Schwarzenegger, Sylvester Stallone) to remind us that actors can bash on for decades without any

profounder changes than cosmetic surgery. Nor do we have a shortage of examples (Tom Cruise, Nicolas Cage) to demonstrate that not only will

ctors not automatically improve over

actors not automatically improve over time, but that they sometimes can grow startlingly worse. All of which brings me to The Mexican, a trifling crime comedy slash noat movie which for some reason, out of the truckloads of scripts dumped at their individual doorsteps, captured the fancy of both Julia Roberts and

the fancy of both Julia Roberts line, spo-ken to her abductor: "You know, you're a very sensitive person for a cold-blooded killer." Typical Pitt line,

Clearly this is a match made in talent-agent heaven. lips will deflate (the pair of hers,

he perspective of age — the attainment of the long view — is not without drawbacks. One of age — the long view— when the long view— awbacks. One realistic sense to be starting at each, but comply only his lower) sounds to me like doing hard time. Necelless to say, a civilian cane assily enough avoid the sight. But monitoring lip volume, among other things, is a critic's duty. And the unstoppable mark of time cannot mark of time cannot mark of time cannot mark of the cannot relate the confer depth of characteristics of the confer depth of characteristics of the confer depth of the confer of these is the crushingly realistic sense of these is the crusingly reasons cense of how long one is apt to be staring at the latest A-list enlistee, hot commodity, media darling, box-office magician, toast of the town, face of the future. This may

not be so crushing a

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JEAN REND CHRISTINA APPLEGATE CHRISTIAN CLAVIER THEYRE NOT JUST FROM ANOTHER TIME.



only from Mouse Hunt to the Budweiser spoken to his mule: "You're such an only from Mouse Hunt to the budwesser frogs: one kind of cartoon to another kind of cartoon. Still less can the at-traction have been the opportunity to work with each other: the aforesaid ess ") Clearly this is a match made in talent-agent heaven: the publicity talent-agent heaven: the publicity windfall, to say nothing of the com-missions, would have to be staggering. The attraction for the stars, on the other hand, can scarcely have been the opportunity to work with director Gore Verbinski, whose credits stretch road almost immediately comes to a fork, one prong to Sin City, the other to South-of-the-Border. Even so, the

me at any rate, is not that Roberts and me at any rate, is not that Roberts and Pitt have but one scene together— she on the third-floor balcomy, he on the street below — before they are split apart for the next hour and a quarter. (When, to be precise, they again come within shouting distance over the telephone.) Quite the con-trary, the proper complaint would be

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that when I am not looking at one of that when I am not looking at one of them, I am looking at the other. And this complaint might just as well be lodged in that first scene, when I have both of them in front of me at once. The trouble there — to hark back to the opening paragraph — is not just that I am looking at Julia Roberts throwing one of het trademark mock.

throwing one of her trademark moci tantrums (albeit not as much a trade rantrums (albeit not as much a trade-mark as her light-switch smile), balancing her need to appear angry against her need to appear cute and adorable, or in other words keeping one foot on screen and the other in the auditorium: exhibitionistic and solicitous at the same time. No: the trouble is endlessly compounded by the awareness of how many other such tantrums I have already seen her throw and the dread of how many more of them I am destined to see before she them I am destined to see before she reaches the age where she must join the chorus of protest over the dearth of roles for mature women. Heaven knows she has done her damnedest not to be mistaken for one of those. Her "irresistible" appeal, in the meantime, remains for me one of the great

TWO THUMBS UP!".

WAR MOVIE SINCE

THE MOST TRIUMPHANT

'SAVING PRIVATE RYAN.'

JOSEPH FIENNES JUDE LAN

STARTS

NEMYMGATES

less we can agree she's irresistible in the way of a battering ram. The same, or similar, troubles percolate around the man-child persona of Brad Pitt, or Huck Finn Meets Peter Pan the imp-ish simp, the sweit scamp, the smiler with the tongue between his teeth, the casual haystack-head with the costly dve ich, the mush-mouth who mashes lye job, the mush-mouth who mashes his words between his molars, strains them through the incisors. And nat-urally the clock never ticks as fast for the male. This Pitt looks bottomless. the male. This Pitt looks bottomless. If it were not for the weight of the past and the future, *The Mexican* would be helium. James Gandolfini, an actor I regard highly without ever having seen an episode of *The Sopranos*, might have brought some ballast if he hadn't been stunt-cast as a closet homosexual ir addition to type-cast as a mob hit-man. And Gene Hackman turns up man. And Gene Hackman turns up belatedly, uncredited and incongru-ous, as the embodiment of Aging Gracefully. The Caveman's Valentine is an orthodox trashy murder mystery

boasting, however, a most unorthodox detective: a ranting, psychotic street person (Samuel L. Jackson) with a head-ful of dreadlocks and a well-stocked hideaway inside a rock formation a public park. (Everyone on the street knows the Caveman by name and ad-dress, but no one touches his television.) The hero's paranoid delusions about

a Big Brother atop the Chrysler Build-ing go far beyond the allowable flaws of the American crime-solver (alco-holism, amnesia, blindness, whatholism, amnesia, blindness, what-have-you). We require our detectives at least to be rational. This one's de-ficiency in that department provides no added interest, only added irrita-tion, to the case at hand: a tissue of tion, to the case at hand: a tissue of contrivance and convenience from start to finish. The Caverman's daughter happens to be a top. He himself happens to be a louilliard dropout a plainistic prodigy—and an old classmate happens to be buddles with the leading suspect in the case, a chi-chi homoerotic photographer(and walking clickle of the cruel lucering heartless ling clickle of the cruel lucering heartless artist: "All great art is born of suffer artist: "All great art is born of suffer-ing"). A yuppie philanthropist, touched by the panhandler's plea for a pencil and his use of it to jot down musical notes, welcomes him to a Steinway, a bathtub, and a suit of clothes in preparation for a glittering soirée at the photographer's country estate. There is no clue as to how, without a lift from his Juilliard chum, the Caveman is able to make repeated re-Caveman is able to make repeated re-turn trips to this remote spot. And we get precious few details, for that mat-ter, of his hand-to-mouth daily life, certainly not enough of them to qual-ify the film as an acceptable character study in lieu of an acceptable detective story. Kasi Lemmons, who directed the much acclaimed (much overrated) Eve's Bayou, has acquired some slickness in her move from rural setting to urban. City slicker, though, hardly seems the height of her ambitions. 15 Minutes is a socially conscious

heart

METRO-GOLDWYN-MAYER PICTORES PRESENT

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7

AT THE REAL PROPERTY.

The state of the s

monstrosity on the stitched-together topics of violence in America, tabloid television, and the cult of celebrity. A couple of new-generation American Dreamers ("You think I came to America to work?") a Russian and a Czech whose feverish sweat and shifting diagons for the property of the couple tad to work: J. a tussussta aid of 2cm, whose fevrish sweat and shifting glances unaccountably fail to set off any alarms at the JPK immigration checkpoint, pick up a camcorder in Times Square ("Make Your Own Moviest"), to document their up coming murder spree, and pick up a ready-made lawyerly defense ("low self-exteem") from the Roseamer talk self-exteem") from the Roseamer talk show. (The cameraman gets additional jollies by registering in hotels under the alias of Frank Capra.) They also pick alias of Frank Capra.) They also pick up a pursuing posse led by a media-friendly homicide cop (Robert De Niro) and an above-it-all, TV-illiterate arson investigator (Edward Burns), aided along the trail by a frightened eyewit-ness and fellow Slav (the always striking Vera Farmiga: eyes by Jean Cocteau).
The video "special effects" — paint-by-numbers Pop Art color, etc. — give license to the actual filmmaker, John Herzfeld, to wallow in all manner of visual gimmickry, and not just when looking through the first-person cam-corder. Similarly, in his penchant for formula, platitude, sensationalism sentimentality, hyperbole, hypocrisy he proves himself to be no less cras than the fictitious tabloid show ("If it bleeds, it leads") he is ostensibly o bleeds, it leads:) he is ostensibly com-menting on. One would hate to think that anybody could view this as a film of importance, impact, insight, and the like, but of course we have the odious evidence of the film itself:

herzield, for one, plainty sees it the way. There are not many things wors than self-importance allied wit idiocy. (Self-importance and idioc) that is, on this scale.) But I am goin to crawl out on a limb anyway and predict that there will, sooner or later be a worse movie in the year 2001. It early days yet, which robs my pr

MOVIE LISTINGS

All reviews are by Duncan Shepherd. Prior, are indicated by one to five stars and antipathics by the black spot. Unrated mov-are for now unreviewed.

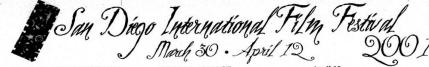
All the Pretty Horses — From the Cormac McCarthy novel, a post-WWII cowboy movie, not quite a purebred Western, a little like The Hi-Lo Country. I Western, a little like The H-La Guantry. A little (including in that scope the scrumptions Pendope Cruz), but not a lot, and it is, whatere its constitution, more than director Billy Bob Thormton can cheve. The opening stretch, in which a dispossessed Texas rancher and his faithful sidekiek, drift across the Bio Grande looking for work on a baronal south of the border spread, perhaps up the first of the law year good problem, and beginned to be the stretch of the str notwithstanding some ominous tremors of artines. The horse are, as advertised, good looking; and Matt Damon and Henry Thomas look good in the saddle. But with noblewoman and the hird hand, or, to life the title of an old Gary Cooper while, the cowdroy and the lady), and the going into and getting out of a hellibole penitentiary, the storytelling becomes abrupt, choppy, perfunctory, bare bones, as if running notwithstanding some ominous tremors of

"ONE OF THE

REVELATORY VIEWING







March 30 • OPENING NIGHT! WITH A FRIEND LIKE HARRY by Gilles Marchand • France

Laurent Lucas & Sergei Lopez MIRAMAX brings you this audience favorite from Cannes. A multiple award-winning thriller about a 'friend' with only the 'best' intentions.
7:00 p.m. • Mann's Hazard Center

Very special thanks to MIRAMAX

March 31 HOUSE

by Julian Kemp • England with Freddie Jones & Kelly MacDonald Smart, laugh-out-loud comedy! Can the ancient bingo parlor La Scala survive when '15 acres of computerized bingo furi' has just opened down the road? BINGO! Don't miss this one

7:00 p.m. • Mann's Hazard Center

PURELY BELTER

by Mark Herman (Little Voice) . England Dy Mark Fierman (Little Voice)* England Two working-class teenagers try to earn 1,000 pounds for Newcastle United soccer season tickets. Funny and moving. The London Times called it "A delight!" 9:30 p.m. • Mann's Hazard Center

MY MOTHER FRANK

by Mark Lamprell • Australia with Sam Neill & Sinéad Cusack Wonderful comedy/drama about a feisty woman who decides to go back to college, and infuriates just about everyone in the process. Sinead Cusak is remarkable. 7:00 p.m. • Mann's Hazard Center

L'AFFAIRE MARCORELLE

by Serge Le Pérons France
with Jean-Pierre Leaud & Irène Jacob
Acclaimed thriller/fantasy about a public prosecutor
(Leaud) and a mysterious murder. As Leaud tries to
find the killer, he begins to think he may be the real

9:30 p.m. • Mann's Hazard Center

SONG OF TIBET by Fei Xie (Girl from Hunan) • China Groundbreaking epic romance made, for the first time, with an all Tibetan cast, follows the three profound

e affairs of one woman. is is a dazzling beautiful film by the director of Girl in Hunan. 7:00 p.m. • Mann's Hazard Center

SANDSTORM

by Jagmohan • India
Award-winning, true story of a remarkable woman
who defied the Indian legal system by demanding the
men who raped her be punished.
9:30 p.m. • Mann's Hazard Center

April 4 HAPPY FUNERAL DIRECTOR

by Mun-il Jang • South Korea A real charmer about a village where no one has died for ten years...what's an undertaker to do? 7:00 p.m. • Mann's Hazard Center

FELICE... FELICE...
by Peter Delpeut • Netherlands
True work of art. Set in the 1900s, a Dutch photographer
returns to Japan to find his lost, or as some think,

9:30 p.m. • Mann's Hazard Center

April 5 **BORN IN ABSURDISTAN**

BORN IN ABSURDJ1AM
by Houchang Allahyari • Austria/Turkey
Two babies—one of an Austrian Immigration agent,
and one of an immigrant Turkish family, are switched
The mix-up isn't discovered until the Turkish family
has been permanently deported back to Turkey.

7:00 p.m. • Mann's Hazard Center

NANG NAK by Nonzee Nimibutr • Thailand Grand Prize Winner * Asian-Pacific Film Festival.
An eerie, beautifully rendered ghost story. When a warsavaged soldier returns home, he finds his wife and his
baby waiting for him. The rest of the villagers see

something else entirely.
9:30 p.m. • Mann's Hazard Center

April 6 YI YI

by Edward Yang • Taiwan 2000 Award for Best Director • Cannes Wonderful slice-of-life charmer. Yang seems to understand every nuance of human nature as he follows the ups and downs of one particular family. the ups and downs of one particular family
7:00 p.m. • Mann's Hazard Center

CALLE 54 by Fernando Trueba • Spain/France/Italy Joyful extravaganza about Latin Jazz in America with Gato Barbieri, Tito Puente, Paquito D'Rivera, and many many more

7:00 p.m. • Mann's Hazard Center

DEVILS ON THE DOORSTEP

by Wen Jiang • China 2000 Grand Jury Prize Winner • Cannes In this powerhouse of a war moviea remote Chinese village makes the mistake of try to negotiate with hope we incoders. Stuming. ese invaders. Stunning

9:30 p.m. • Mann's Hazard Center

I LOVE YOU . Japan by Yutaka Osawa & Akihiro Yonaiyama In the spirit of Shall We Dance, a deaf house-wife recru for a deaf theater. Wonderful. 5:00 p.m. • Mann's Hazard Center

WANTED

by Harald Sicheritz • Austria by Halaus Scheener - Additional Agem of a wicked satire. A depressed surgeon loses himself in his fantasies of our Wild West, much to the chagrin of his colleagues.

7:00 p.m. • Mann's Hazard Center

THE BIG ANIMAL

by Jerzy Stuhr • Poland Multiple Award Winner— a lovely, easy going tale of how a village is undone by the presence of a camel. 9:30 p.m. • Mann's Hazard Center

ROSA & CORNELIA

by Girgio Treves • Italy
A riveting period piece set in 1700's Venice, where
the most important thing in polite society is a
virgin bride.

7:00 p.m. • Mann's Hazard Center

FOOLISH POMEGRANATE TREE by Peter Mexaros • Hungary & Georgia A sweet surreal dream of a movie. It will either

educe or infuriate you 9:30 p.m. • Mann's Hazard Center

A SHORT NIGHT!

A Night of Wonderful New Short Films! 7:00 p.m. • Mandeville Auditorium

April 11

HAPPY END by Christina Olofson • Sweden with Harriet Andersson
Bergman's favorite, returns to the screen as an
irascible writer forced to share her island flat with

her landlord's teenage sor

7:00 p.m. • Mann's Hazard Center

BOESMAN & LENA

by John Berry • France & South Africa Angela Bassett & Danny Glover turn in electrifying performances in this powerful adaptation of ugard's clas 9:30 p.m. • Mann's Hazard Center

CELEBRATING ANIMATING! Rest New International Animation

7:00 p.m. • Mandeville Auditorium

April 12 • CLOSING NIGHT THE LUZHIN DEFENCE by Marleen Gorris • France Starring John Tuturro and Emily Watson

Starring John Tuturro and Emily W. Based upon the novel, *The Defense*, Vladimir Nabokov, this romantic thriller takes place during 1920's at Italy's Lake Cuomo Chess Championship.
7:00 p.m. • Mann's Hazard Center

All films except as noted will be shown at Mann's Hazard Center in Mission Valley.

There will be two different films a night: one at 7:00 p.m. & one at 9:30 p.m. On April 8, I Love You is at 5:00 p.m.

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'15 MINUTES' is an "A" all the way!

to match him up to his ostensible age, mucl

dominated childhood (the boy lays his head against a tree trunk, troking it, againg at a group of masculine skinny-dippers), then a group of masculine skinny-dippers), then follow him through the Revolution (both Communist and Sexual), into political distroct ("People who make art and dangerous to any dictatorship"), prion, and fanally exile in New York City, where he arrives in time for the AIDS plage. (If is example, the property of the AIDS plage. (If is only a couple of both of readings). I leave Bardem asts his heart out, but it's not easy to match him up of his osteroids leag, much to match nim up to his ostensione age, much less to his younger predecessor in the role. Nor is it easy simply to understand his English. Sean Penn shows up foolishly in a straw-hatted, gold-toothed, greasepainted cameo ("I hah seex brodders. Zee ole one, he

nated childhood (the boy lays his head

yoyn dee rabbles"), and then Johnny Depp tops him with two cameos: a transvestite prisoner and, in the next moment, a sadistic disappointing, 2000. prison guard. The cinematic highlight is a

Billy Elliot — Fluffy and forgettable bit of matronly teacher) "good enough" at ag-eleven to audition for the Royal Ballet School. How nice. How very, very nice. The kid, Jamie Bell, is likably kidlike, and the smoothness of Stephen Daldry's direction is stopped short of slickness with a sprinkling of coal-town grit. Julie Walters, Gary Lewis.

Blow Dry — Leaden comedy, with intermittent heavy drama, about a cutintermittent heavy drama, about a cut-throat hairdessing competition in an English blue-collar town. An insufficiently good cause for Natahan Richardson and Rachel Griffiths to have had their skulls shorn. With Alan Rickman, John Harmett, Bill Nighty, Rachael Leiph Cook: directed by Paddy Breathnach. 2001.

#/SSIGNU VALLEY IR. LA NILLA VILLAGE.

Cast Away - Robert Zemeckis, so soon Cast Away — Robert Zemeckis, so soon after the froiscome R&B of What Lies Beneath, returns to his post-Gump pretentiousness. Not so much in what he has to say (an Optimists' Club bumper sticker: "Who knows what the tide could bring?"), but in the lengths he will go to say it. Two hours and twenty minutes of length, give or take. Hall an hour for establishment of "character" (a time-obsessed, pager-regulated, cellphone-toting, globe-trotting Fedfix executive played by Tom Hanks, or Forrest Gump on bennies), and then well over an hour of rudimentary Robinson Crusoe-isms (fishing with a pointed stick, drinking from leaves, cracking coconuts with a rock-z recipe for rapid boredom), before the hero makes his way back to

civilization a wiser and sadder man, with still plenty of time to put his learning into action. Everything in the movie takes long than it needed to: no slave to the clock, Zemeckis. The spectacular plane crash perhaps seems worth it, but the rest — in fact the plane crash included — is spendthrift self-indulgence. With Helen Hunt, Nick Searcy, Chris Noth, Lari White

The Caveman's Valentine — Reviewed this issue. With Samuel L. Jackson, Colm Feore, Ann Magnuson, and Aunjanue Ellis; directed by Kasi Lemmons. • (FASHION VALLEY 18)

Chocolat — Another art-house food film: an agnostic chocolate-maker opens her Little Shop of Tempatations during the Lenten fast. Director Lasse Hallstrom follows his discrete pro-choice propaganda (The Culer House Rules) with a smug. complacent, liberal-minded broadsule against the smugness, complacency, and narrow mindedness of a French Catholic narrow-mindedness of a French-Catholic provincial village circa 1959. The motley international cast adds to the air of untreality-some do French accents, some don't; Iuliette Binoche does one naturality. Otherwise Johnny Deep does and Irish. With Lena Oli. Alfred Molina, Carrie-Anne Moss, Judi Dench, Peter Stormare. 2000.

* (CAMMEL MOUNTAM: DEL MM NIGHLANCS: TASKING MAIL VILLE MORNING MOUNTAM: DEL MM NIGHLANCS: TASKING MAIL VILLE MORNING MOUNTAM: CARLON MOUNTAM: CARLON MAIL VILLE MORNING MAIL VILLE MORNING MAIL VILLE MORNING MAIL VILLE VILLE VILLE MAIL VILLE ★ (CARMEL MOUNTAIN, DEL MAR HIGHLANDS; HASHION VALLEY BE, GROSSMONT TROLLEY; HAZARD CENTER 7; LA COSTA 6; LA JOLLA VILLAGE; MISSION VALLEY 20; OCEANSIDE 16; PAJAM PROMENDE 24; PARKWY PLZA 18; POWAY 10; RANCHO DEL REY 16; TOWN SQUARE 14; UA HORTON PLAZA 14; WIEGAND PLAZA)

Chunhyang — Korean folk tale of the 18th Century, concerning the governor's son and Chundyang — Korean folk tale of the 18th Century, concerning the governor's son and the courtean's daughter. 'Our enemy is not a person. The cenmy is the class that divides us. 'The illustrational imagery is prettily list in tones of peach, aprictor, salmon, But the imagery is routinely dominated, overriden, trampled down, by a singing narrator who is sometimes seen in person, performing in a modern recital ball before a live audience. His loud declamatory voice, while it doubtless underscores the folkloric element, prods the spectator to respond with a "Shh" instead of an "Ahh." Directed by Im Kwon Taek. 2000.

Company Man — Limp little spy spoof— an Evelm Wangh wannabe — on the imaginary events leading up to the Bay of Pigs. Hammy acting (perhags appropriately). even from such stalwarts as Sigoaursy Wesver, John Turturrn, and mubilled Woods Allen. The man culprit would have to be Douglan McCrath, who co wore and oo directed (together with the control of the control of the control of installed himself in the certral tole. With Alan Cumming, Denis Leary, Anthony LaPaglia. 2001.

Crouching Tigor, Hiddon Dragon Ang Lee's hommage to the martial-arts fairy tales of his heritage, especially perhaps to the splendrous period pieces of King Hu, is a beautiful bore. The costumes, the sets, the scenery, the wide-screen photography, the mature leading lady, the China-doll ingénue — beautiful. The talky script, the uninflected unpunctuated narrative line — bore. And although Ride with the Devil may bore. And although Ride with the Devil may have proven that Lee can handle action, it did not prove he could make something credible and compelling of fight scenes in an Nor does this one prove it. We might have hoped that the act of hormage, the ancient milies, and the self-conscious mythicality would render the action more acceptable, more "senthetic," than that of a John Woo burlesgut. They only render it more remote, the contraction of the co more effete, more affected and anemic. The effects of flying, spinning, dancing up walls, skipping across water, hovering in treetops, etc., are technically well done (yawn), and

they sometimes, if only neeringy, no to useful ed plane of "dreamlike." "Soporific" would better describe the remainder of the times. Michelle Yeoh, Chow Yun Fat, Zhai Zhi, Chang Chen. 2000.

** (CARMEL MOUNTAIN: ROWER HELD. CHEMAS: GALATY 6: GROSSMONT CEMER: GROSSMONT TROLLEY 8; HILLGREST CNEMAS: RANCHO DEL REY 16; SOUTH BAY I

The Emparer's New Groeve—
Animated adventure about a self-absorbed South American monach (David Spake, South American monach (David Spake, South American monach (David Spake, South American monach (David Spake), South Sout LA COSTA 6: LA JOLLA 12: OCEANSIDE 16; PALA The Day the Earth Stood Still — Science fiction with a United Nations message. The stuffiness of that saide, there is plenty of low-key suspense built up around a tall and finely chiselded extraterrestrial (Michael Rennie) who maintains a low profile in a Washington, D.C. boarding bouse while satisfying his curiosity about the

Enomy at the Gates — Jean-Jacques Annuald's WWII drama of snipers on the Russian front: with Jude Law, Joseph Fiennes, Ed Harris, (CARMEL MOUNTAIN 14: CINEMA STAR 13: (CARMEL MOUNTAIN 14: CHEMA 5/141.13: TASHION VALLEY 18: FLOWER HILL CINEMAS; GROSSIMONT CENTER: HAZARD CENTER 7: LA COSTA 6: LA DULA 12: MISSION VALLEY 20: DECANSIDE 16: PALM PROMEDADE 24: PARRIWAY PALZA 18: RANCHO DEL REY 16: TOWN SQUARE 14: LIA HORTON PLAZA 14: FROM 3/16)

Steven Seagal and DMX, directed by 2 ACADEMY AWARD NOMINATIONS
BEST ACTOR
BEST ACTOR
BEST SUPPORTING ACTRESS
MARCIA GAY HARDEN TWO BIGTHUMBS UP! POLLOCK NOW ATTA PART OF THE PART OF T

OCEANSIDE 16: PALM PROMENADE 24: PARKW PLAZA 18: POWAY 10; RANCHO DEL REY 16; SANTEE DRIVE IN; SOUTH BAY DRIVE IN; SWEETWATER 9: TOWN SQUARE 14: WIEGAND PLAZA 8; FROM 3/16)

15 Minutes — Reviewed this issue. With Robert De Niro, Edward Burns, Kelsey Grammer, and Vera Farmiga; directed by John Herzfeld. © (CARMEL MOUNTAIN; CINEMA STAR 13: CINERAMA 6: DEL MAR HIGHLANDS; FASHION

MONT CENTER: HAZARD CENTER 7; LA GROSSMONT CENTER; HAZARD CENTER 7; LI COSTA 6; LA JOLLA 12; MISSION VALLEY 20; COSTA 6: LA JOLLA 12: MISSION VALLET 20: OCEANSIDE 16: PALM PROMENADE 24: PARRWAY PLAZA 18: POWAY 10: RANCHO DEL REY 16: SANTEE DRIVE IN; SOUTH BAY DRIVE IN: SWEETWATER 9: TOWN SQUARE 14: UA HORTON PLAZA 14: WIEGAND PLAZA

Finding Forrester — Gus Van Sant. reverting to the vein of Good Will Hunting, goes all soft and squishy (don't be fooled by the scruffy surface) with the tall tale of

newcomer Rob Brown) who finds a mentor in an irascible old recluse (Sean Connery) but inside a Broon brownstone—the author of "the great 20th-century novel" before he sank into premature sience. (The graius of Hunting, Matt Damon, puts in a cameo appearance near the end.) Sentimental drivel, rising (together with war gorge) to a supernetees preordained your gorge) to a suspenseless preordair showdown against a prep-school pedar Murray Abraham, Anna Paquin, Busta Rhymes, 2000.

• (GASLAMP 15; GROSSMONT TROLLEY)

Forbidden Planet — Habitually

overpraised science-fiction classic, whose Freudian pretensions hope for intellectua stature on the basis of Walter Pidgeon's

robots go; and the amorphous transparent id is exciting; but the others in the cast are about as animated as tuling. Their frequent arrangement in straight rows across the Cinemacope screen underlines the similarity. With Anne Francis and Leslie wilders, Wild Anne Francis and Leslie wild their control of their

Get Over R.— High-school heartbreak with Kintern Dunst and Ben Foster, directed by Tommy O'Haver.
ICANNEL MOUNTAIN: CHEMA STAR 13: CHEMAN G. G. MAR HIGHLANDS. 1454HON VALLEY 18: GASSAMP 15: GROSSMORT CENTER; LA DULA 17: MISSION VALLEY D. CEANISCE 16: PALM PHOMEDIAGE 24: PARRIMAY COCKANISCE 16: PALM PHOMEDIAGE 24: PARRIMAY CHEMAN G. 16: PALM PHOMEDIAGE 24: PALM PHOMEDIAGE

SWEETWATER 9: TOWN SQUARE 14)



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house while satisfying his curiosity ab American Way of Life. There is also a

*** (MUSEUM OF PHOTOGRAPHI

American Way of Lie. Indee is also a formidable, stoical robot named Gort, whose lustrous pewter-like chassis withstands all attempts at puncture and analysis, and a good spooky musical score by Bernard Herrmann. With Patricia Neal and Sam Jaffe; directed by Robert Wise.

Down to Earth — Lifeless remearnation of leter Come Mr. Jordan (et. for a newer generation, 1978; Horwer Can Wall.) The gmmks is that the man we see as Chris another man's below — is seen by exercision to serent as a portly, gars hared, middle-and white gars. Seenly, gars haved, middle-gad white gars. Seenly, gars haved, middle-gad white gars. Seenly, gars haved, middle-st the common seenly and the common to find the common seenly and the common disposed to step saide. With Regims King and Chazz Pajminner, directed by Chris Weetz and Double-Vice. COMM STR 13: OCESSMA. 60; DR. MM WORLANGE, KRISON

FRAMA 6; DEL MAR HIGHLANDS; FASHION

VALLEY 18: GASLAMP 15: GROSSMONT CENTER MISSION VALLEY 20: OCEANSIDE 16: PALM

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15 MINUTES

Best in Show — Christopher Guest's gallery of caricatures of the people at and around the fictitious Mayflower Kennel Club Dog Show: funny, yet disappointing Or in other words: not as funny as his Or in other words: not as famry as his wining for Gallman, and lavishly overpraised in the reviews. (It gives reviewers a chance to be funny, in turn, by passing along the jokes.) The so-called monckumentary technique, at least as practiced by Guest, is too inherently faulty more in enhormment as a formula. The de-riguar interview bits, more convenience to the property of the convenience to the convenience of the convenience to the convenience of the convenience dispense information, tell jokes, etc., without the trouble of constructing. "'15 MINUTES' IS EXCITING, UNFILTERED FURY! dispense information, tell jokes, etc., without the trouble of constructing serviceable scenes and situations. At the same time, or rather at different times, the hand-held camera is privy to behind-foldedors activities to which no documentary film crew would ever gain access — and without the responsibility of selecting an angle, settling up a composition, etc. It is a technique that yields more excuses than We'd like to say that what we're seeing could never, ever happen, but if we're honest we simply can't." technique that yields more excuses than results. The cast members — Eugene Levy. Catherine O'Hara, Michael MicKenn, John Michael Hindesch, Parker Michael Hindesch, Parker Balaban, Fred Willard, Im Piddiesk, Goot himself, several of whom were also more financial several more consistent of the proposal proposal proposal proposal proposal several proposal proposal several proposal several proposal proposal several severa A picture that has a crowd-stopping impact...chilling. 15 MINUTES is a cynical, savage satire about violence, n Norwich owner whose exter town Norwich owner whose extensive sexual history is foreer catching up with ther to Willard as the ex-jock TV commentator whose speech is never preceded by thought (Ioc Garagiola, on the Westminster telecasts, would be the obvious model; to Piddock as Willard's strait Laced British straight man, and to Guest for his Carolinna drawf and his loping gait alongside his prize bloodbound blut not for his cut of character ventriloquism). The doe

"DMX Triumphs! Steven Seagal is back! 'Exit Wounds' is a blast.' 西方 STEVEN SEAGAL . DMX EXIT WOUNDS.

▼ **B** R..... STARTS FRIDAY

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DES. READ INDUSTRATION
DES. REA PACEFIC'S TOWN DOLLARS OF CHAPTERS OF A COM-EAST DESCRIPTION OF A COMPANY O ACCIONAL MICHIGANIA 12 15 of Common Mountain Rd. N VALLEY S.S. AMIC LA SOLLA S.S. AMIC LA hey, 163 of S. Dat Manuary Contact No.

ANDIESOR EADER. COM MOVIES

- Sequel to The Silence of the a fright film than an anguish film: son a fright film than an anguish film; somber, overindiated, operatic (it stresses the "grand" in Grand Guignolf; no doubt a disappointment to people who actually disappointment to people who actually disappointment to people who actually disappointment to the people who disht. It could have been a lot worse, it could have tried outd have tried or 'top' it. There seems little sense, even so, no bringing back Anthony Hopkins in the part of Hanniba the Camibia and then not part of Hannibal the Cannibal and then not letting him eat synone (only letting him serve as gourmet cheft). There's a little more sense in the fillmankers' apparent attitude of affection, admiration, and protectiveness towards him. That attitude is quite understandable if you think of him not as a man eating manie, but as a Hollywood cash cow. Or cultural ion. Or grast for the joke-mali. Godzilla, after all, colved into a stuffed toy, a plastic action figure, and Earth's savior. The Terminator, too, got Earth's savior. The Terminator, too, go reprogrammed as guardian angel and martyr. So let the revisionism commes All of a sudden we are informed that Hannibal Lecter chows down only on "rude" people. A public service, practiv With Julianne Moore (taking over the

from Jodie Foster, who had the better sens to turn it down), Ray Liotta, Giancarlo Giannini, and an uncredited, unrecognizable Gary Oldman; directed by Ridley Scott. 2001.

(CINEMA STAR 13; FASHON NALLEY 18:
GROSSMONT CENTRE: LA JOLLA 12: MESSION
VALLEY 20: OCEANSIDE 16: PALM
PROMERMOE 24: PARROWN PAZA 18: RANCHO
DEL REY 18; SWETWATER 9: TOWN SQUARE 14:
JA HORTON PLAZA 14)

The House of Birth — Tastful, artful, generally faithful treatment of the Edih Wahrton nowld. If it naturally lacks the "personal" quality of Terrace Davies' in Factor of the Edih House of the Tastful Registration of Terrace (Tastful Registration of Terrace (Tastful Registration of Terrace) and least earns him credit for having selected as least earns him credit for having selected as least earns him credit for having selected as the strategies of Birthurstan Charles (Tastful Registration Charles) and the strategies of the State (Tastful Registration Charles) and the strategies of the State (Tastful Registration Charles) and the State (Tastful attusions. In lough there is never a beeling of penury in the production, neither is there a feeling of ostentatious display — a fine line to tread in a clear-eyed portrait of New York gentility circa 1905. And wherever there is corner-cutting (e.g., the completely tentediny acht deck, with only a few spidery shadows through the translucent cloth to suggest a boat and a bay beyond the deck chairs on center-stage), there is always ample imagination to compensate. Always that is, in matters visual. Storytelling is another matter. The tragicomedy of the





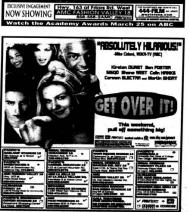
swey from the contic and the heroise registers more purely as victim than as equal accomplice. This can be attributed in large art to the absence of the author's tart tone the start of the author's tart tone of the start of the author's tart tone filmmaker's dolorous temperament. Davies as adapted the novel himself — a fall order by any measure — and there is often a lack by a start of the author of the author of the start of the author of the author of the start of the author of the author of the start of the author of the author of the demeaster descend upon us at free fall start of the author of the author of the demeaster descend upon us at free fall start of the author of the author of the author of the demeaster descend upon us at free fall start of the author of the author of the author of the demeaster descend upon us at free fall start of the author of the author of the author of the demeaster descend upon us at free fall start of the author of the author of the author of the demeaster descend upon us at free fall start of the author of the author of the author of the demeaster descend upon us at free fall start of the author of the demeaster descend upon us at free fall start of the author of the demeaster descend upon us at free fall start of the author of the demeaster descend upon us at free fall start of the author of the demeaster descend upon us at free fall start of the author of the start of the author of the author of the author of the author of the start of the author of the author of the author of the author of the start of the author of the author of the author of the author of the start of the author of the author of the author of the author of the start of the author of the author of the author of the author of the start of the author of the author of the author of the author of the start of the author of the author of the author of the author of the start of the author of the author of the author of the author of the start of the author of the author of the author of the author of the a speed. Whatron's great achievement was, among other things, to make the course of the narrative seem both inevitable and unnecessary. Davies, working his way to a simpler and heavier-handed outcome, makes it seem nothing but a crying shame. Gillian Anderson, Eric Stoltz, Dan Aykroyd, Anthony La Faglis, Laura Linney, Jodish May Eleanor Bron. Elizabeth McGovern. 2000.

A* (ASGALOR)

time. After years of promise, flashes of brilliance, stretches of virtuosity — in Days of Being Wild, Ashes of Time, Chungking Express, Fallen Angels, Happy Together — Hong Kong's foremost fashioner of "art films," Wong Kar-wai, finally settles down and, in the popular phrase, puts it all together. Set in the early Sixties, the story of Mr. Chow and Mrs. Chan, quiet, well-

them, with a Degis-libe randomness and informality people caught in their amortisality people caught in their amortisality, from disabrantapous engles, as old moments, not people in a set of moments, not people in a set of moments, not people in a set of the set o the parts of them inaccessible to a camera, but to say so is inadequate. Words can't convey. You must see for yourself. It would be fair to say what, among the things hidden where we are or what has taken place, but it is fair to say. Yoo, that that fish in with the theme of the unknown and the unknowable. And the device of role-playing, whereby the cheated-on spouses improvise possible scenes (past or future! involving their

scenes (past or future) involving their cheating mates, has the potential to create some confusion. As does the nonsequential shuffle of scenes near the end. Of course it would not be a Wong Kar-wai film without some confusion. The great advance is that it's a Wong Kar-wai film without evidence of disintegration. Tony Leung, Maggie Cheung. 2000. mannered next-door neighbors whose spouses are having an affair, is not by any means a major story; it is common as dirt. But it is a major more, a perfect match of subject and style. The camera, for openers, Malona — Summer of '42, Italian Style, A boy's first crush: on a hip-swinging, head-turning Sicilian war widow. An ogler's delight, but tasteless, tedious, and ultimatel pretentious. With Monica Bellucci and cramped spaces, taking people as it finds TWO THUMBS UP! avemans Valentine



The Blackbam — Reviewed this issue. With Julia Roberts, Brad Pitt and James Candolffish; directed by Gene Verbinski. Gendelfish; directed by Gene Oresan STAR 13: State Conditions. General STAR 13: State Conditions. General STAR 13: STAR RANCHO DEL REY 16; SOUTH BAY DRIVE IN; SWEETWATER 9; TOWN SQUARE 14; WIEGAND

Miss Congoniality — Miss Ingratiatio for sure. Sandra Bullock (who produced, too) plays a one-of-the-guys FBI agent wi goes undercover as beauty contestant. To character howls in protest; if s the actress who worms and wheedles. Michael Caine who worms and wheedles. Michael Caine has his moments as the gay Pygmalion who makes her over. So does William Shatner as the pageant's over-the-hill TV host. Those moments are brief and few. With Benjamin Bratt, Candice Bergen, Ernie Hudson; directed by Donald Petrie. 2000.

Henry Bromell. 2001. ★ (KEN. 3/16 THROUGH 22)

PI — Micro-budget independent film in high-contrast grainy black-and-white. It might inspire a certain yearning for the bygone days when black-and-white was no

nore perverse an option than 7-Up in reference to Coke. Even in those days

preference to Coke. Even in those days, however, this particular image would have been demend acceptable only for the "separation of the "separation of the "separation" and the separation of the "separation of the "separation of the separation of

snappy as Mickey Spillane. With Sean Gullette, Mark Margolis, Ben Shenkman

written and directed by Durren Aronofsk

Monkeybone — A cartoonist in a coma, whence he descends to dramilland along with his fictional creation, Monkeybone, a similar symbol of the dic more simply, the phallus more precisely, an erect one. Firstilly essephisticated: mostly redious and ugly (the sets, the animation, Monkeybone in particularly very rarely and very middly finnty. With Brendan Fracer, Bridger Fonda, Whomi Galdbern Bone McGiones, Orbit. Whoopi Goldberg, Rose McGor Kattan; directed by Henry Selick. 2001. ★ (PALM PROMENADE 24: PARKWAY PLAZA 18)

O Brother, When At Thour? — And comedy, "based upon The Chayse; by Homer," about three chain gang fugatives in Depression era Mississipp; (The title, should you need seminding, comes from Manday to used entermiding, comes from the common of the common that may be compared to the for a "meaningful" film by a prepared of the for a "meaningful" film by a prepared of the for a "meaningful" film by a prepared of the for a "meaningful" film by a prepared of the for a "meaningful" film by a prepared to the form to the common Man lands him on a Southern chain gang. While the humer is as broad as Rasing Atlands, it is could as a bright is a common for the common Man is a common for the common Man in the common Man in the human for the common Man in the human for the common Man in the Raising Arizona), it is equally as bright and as funny. No one in American cinema, past as fours, No one in America is trough again for one present, write staturt, taugher diadogue than loed and Ethan Goeri, and the script is unisoled with well-traved gaps that could under the statured gap that could the page of Preston Sturges, ludies Furthman, Sen Heich (The nitroit linguistee enter inevitably into a when put you on investigation of the page of Preston Sturges, ludies Furthman, Sen Heich (The nitroit linguistee enter inevitably into a when put you on investigation of the page of Preston Sturges, ludies Furthman, Sen Heich (The nitroit linguistee) in the page of Preston Sturges, ludies responds, "Well, I'm worth for Yourn Truly." The besinged leader responds, "Well, I'm worth of Yourn Truly. The leading to the page of Preston Sturges and the page of Preston Sturges and Preston Stu cabulary they will not be handicar vox abulary they will not be handicapped in the slightest. Also comparable to Hudsucker, or more exactly comparable to the metamorphosis of Tim Robbins therein, is the loosening-up and warming-up of George Clooper; into a flexible and a polastable actor, flourishing in the part of Upssex (you see?) Everett McGill, flond of the four-dollar, as opposed to four-letter, word? "Diffurated," "musicated," "rancor," "paradigm"), and hypersensitive about his hair every waking moment ("My hair!" is the first thing from his lips when startled from sleep)—even to the point of the from sleep)—even to the point of the borrowing John Turturo's hairnet from The Big Lebowski. And his grooming routine with a tin of pomade (it has to be Dapper Dan brand, not Fop), getting a sort of razor-stropping motion going with his comb, is as educational as it is elegant. Turturro, as the educational as it is elegant. Turturro, as the second of the escapes, is of course an old reliable in a Coen movie. But the revelation in the cast is the writer-director (of Eye of God) and sometime bit player. Tim Blake Nelson, whose expressions of open-mouthed and cross-eyed stupidity, as the slowest of the trio, form the solidest thematic link to the Coen brothers' previous effort, Lebowski. In spite of the preponderance of the evidence (the Farrelly

Pollock — It seems a safe bet that Ed Harris would not have been interested in directing himself in the role of the leading light of American Action Painting necessary for a comedy about stupidity to stupid itself. Not unless it is content to be unfunny and hypocritical in the bargain. The Coens have become the keenest observers of American boobery since the directing himself in the role of the leading light of American Action Painting (not-withstanding his uscammy recmblance to him from the velocities on Junios the whole the properties of the pro observers of American boobery since the departure — right around the time in which O Brother is set — of Ring Lardner. With John Goodman, Holly Hunter. 2000.
★★★ CAMBER MONTAINE, FASHON VALLEY 18, GROSSMONT TROLLEY, LA JOLIA VALLAGE, COCKASSE 16, RANCO DEL REY 16, TOWN SQUARE 14; UA HORTON PLAZA 34) Panle — Neo-noir dark comedy about a suburban family man cum hitman in midlife crisis, developing a crush on a fellow patient in his therapist's waiting room. There is currain smack-dab in the kitchen of a Greenwich Villag garrel; oran 1941-56, and about the abon span of years during which lackoon Poldeds-produced the kinds of produced the produced the produced produced the produced the produced and the produced the produced produced the produced the produced and produced the produced support of the produced produced curtain smack-dab in the kitchen of a othing credible about the hero's nothing credible about the hero's vocation — his only underworld contact is his father; his wise thinks he merely runs a mail-order business out of their home — and the tone is too wry and superior to approach true enr. William H. Air tyring to recall and recapture the rhythms of David Mannet. With New Campbell, Tracey Ullman, Donald Sutherland, Barbar Bain, and John Ritter; written and directed by

opening bars of Also Sprach Zarathustra. His wife and fellow painter Lee Krasner, in a Betty Pagerhaircut, enters the studio after his first day's work and proclaims at a glance, "You've done it, Pollock. You've cracked it "You've done it, Pollock, You've cracked it wide open." (Why, in a movies set in New York City, is Marcia Gay Harden the only cast member to adopt a pronounced local accent?) The movie is not bad on Pollock, streak of post-Hemingway machismo—s, drinking binges prominently included—and his jealous defense of his hard-won tatus, no matter how far past his prime, a if it were the Heavyweight Championship belt. Amy Madigan, leffrey Tambor, lennifer Connelly. 2000.

* (HILLGREST CINEMAS; LA JOLLA 12)

Quills - A middle-brow mulling of the

Quilla—A middle-brow mulling of the issues of free repression and centorship, with the Marquis de Sade as the bone of contention, (Preserval day application variety) invited.) The movie does not try to deep iterature is potential damage in weak minds—at least to the cetter that a slobbering resident of the loon by might manual—though it does dreak a vel of quainteness ("Wenn smound." picketaff," and the like) over the grosser verbal excesses

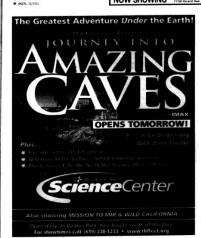
of the Divine Marquis (if not totally crazy, at of the Divine Marquis (if not totally care, at least pun-care), it predictably make gray play of the real sadism of the new "allenia" care law of the real sadism of the new "allenia" care law of the predict play of the sadism of the sadism of the page at P.O.'d that he missed out on the Imaginary sadism of his most infeatous immate. (Gentley Wash and Michael Caine, and the sadism of the sadi case is rounded out with the issue reveation that our guardian of morality will be only too happy to set aside principles in the interest of profits. Philip Kaufman's first movie in seven years, shot in a mossy, moldy blue-green, is right in line with the culturally sanctioned erotica of his Henry and June and sanctioned erotics of his Henry and June and June and Fur He Unbernalde Lightness of Being, And as proof of his high-mindedness he holds back the necrophilise fantasy — Kate Winslet supplying the body — as a last-minute reward for the vineer's commitment and endurance. Joaquin Phoenix, Billie Whitelaw. 2000.

■ (UA HORTON PLAZA 14)

Requiem for a Dream - A grim-andgrimmer urban horror story, from a novel by Hubert Selby, Jr., about four drug dependents on note (in a final flurry of cross-cutting) to neath synchronized rack and ruin. The downward spiral of your dime a dosen junkie needs more than new extremes of physical disputingness — the gangrene, the two-way dildo — to revitalize it as a screen subject. (More, too, than old extremes; the vount.) However, the diet-pill habit of the mother of one of the red-cen habit of the mother of one of the red-cent junkies — added on to her raigng TV addiction — opens up a new avenue of investigation, with compelling new details, including most prominently a rumbling refrigerator such as might have been imagined by Edgar Allan Poe. (Ellen Burstyn' all stope)-out performance is compelling as well.) The title correctly forecasts a street of maskshowes, although that, along with the hammering horror, is a little offset, even undermined, by the little offset, even undermined, by the gimmick-happy direction of Darren Aronofsky, the Pi man, now equipped with tenfold resources and determined to tap them to the limit. The "plit screens, the fast motion, the folkey lens, the rhythmical editing riffs, the just-kidding famtasics and fallucinations, the Spike Lee svibe tracking, shots behind or in front of floating ventiles; and this (and more) injects a zombies - all this (and more) injects a playfulness that slightly lightens, without quite altering, the mood. Jared Leto, Jennife









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Save the Last Dance — Feel-good town girl who goes to live with her jazzmar town gir who goes to tive with ner jazzman dad (we hear he' "pretty good," though not for ourselves) and who transfers into an inner-city school where a new black boyfriend revives her dreams of dancing. Julia Stiles, as distinct from her lower-body and long-shot double, shows no moves to qualify her for "Julliard" (as it is spelled on a placard in flashback), but she play ympathies anyway through her pitiful urned-down mouth and puckery baby face.



The Caveman's Valentin

SQUARE 14: UA HORTON PLAZA 14; WIEGAND PLAZA)

Saving Silverman — Strenuously lowbrow antics around the attempts of two postadolescent losers to rescue a third loser (and fellow member of a Neil Diamond tribute band) from domination by a ball-busting beauty. With Steve Zahn, Jack Black, Jason Biggs, Amanda Peet, and a cameo by Neil Diamond, directed by Pennis Duwan. Neil Diamond: directed by Dennis Dugar 2001.

• (FASHION VALLEY 18: MISSION VALLEY 20:

Mon.-Thu. (4:45) 9:50; Best in Show (PG-13)

Mon.-Thu. (448) 9-90; Best in Show (PC-13) Fri.-Sun. 435, 9-40. Mon.-Thu. (4455) 9-40. Company Man (PC-13) Fri.-Thu. (455) 7-10. Down to Earth (PC-13) Fri.-Thu. (155) 7-10. Down to Earth (PC-13) Fri.-Sun. (210) 4-50, 7-45, 10:05: Exit Wounds (R) Fri.-San. (130, 215, 313, 4-30, 3213, 355, 720, 830, 90, 9-35, 10:35;

East Wounds (3): 11-10. Mol. 130. 2.10. 2.15. 2.

UA Horton Plaza 14

LA JOLLA

457 Horson Plaza (6/19-444-FILM) Exit Wounds: Enemy at the Gate: 15 Min-utes: See Spot Run; Quillis: Hannibal; Chocolat: Fhiteen Days; Recess: School's Out: Billy Elliot: Cast Away; The Wedding Planner; Traffic; Sweet November; O Brother, Where Art Thou?

Cove 7730 Girard Avenue (838-459-5404) In the Mood for Love (PG) Fri. 4:40, 7:00, 9:20, Sat. Sun. 2:20, 4:40, 7:00, 9:20; Mon.-Thu. 4:40, 7:00, 9:20

See Spet Ree — Canine controlly with David Arquette, Michael Clarke Duncan, and Anthony Anderson, directed by John Whitesell. (CHMEL MOCHAIN; CHEMA STAR 1.3; CHMELM BLOCK AND CHEMA STAR 1.3; CHMELM STAR 1.3; C Bladow of the Vampiro — A one-joke movie — a seeming fun idea — played torpidly and ponderously. The idea is that Max Schreck, the cadaverous vampire of F.W. Murnau's Nosferatu, was a bona fide employment experience with Max
Reinhardt's Berlin Staatstheater was only a

fini is that (a) a lot of the movie, including even the sumplie's introductory appearance on screen, is lost in darkness; (b) the idea susumes and enoughes the movingers's ignorance of film history; (c) it stripts Murnau, never mind Schreck, of his originality and demotes him to a mere documentaria; and (d) he is played by John Marland, (C) as Udo Kier, a Marland, and the sumple of the the sumple "It's not so fumny anymore." I) Nevertheless: the re-creations of scenes from the 1922 borror classic are uncannily accurate, and the period deraid of the sident director taking and the much-lusded performance of Willem Dafoe as the bloodsucker is lusty as well as lascivious, given the cawaet that he is following a path cleared by both Schreck and, in Werner Herzog's Jalvash remake, Klain Kimiki. It should be he whose see originality is in question. Written by Steven Katz; directed by E. Elias Merhige. 2000. * (GASLAMP 15)

cover story. What kills some or most of the fun is that (a) a lot of the movie, including

Snatch — Guy Ritchie's mainstream rehash of his Lock, Stock, and Two Smoking Barrels, the same collection of "colorful" characters (Bullet-Tooth Tony, Franky Four Fingers, Boris the Blade, et al.), the sam Fingers, Boris the Blade, et al.), the same hostic crissross of underworld factions, the same violent collision of these, and the same replates superficially. Bathiens: rendriness, replates superficially factions to the country of the properties of the bashy, the trends, the conformat.) There is one faintly amusing stretch when the director forgoes the time-saving device of crosscutting in favor of laboriously backing up and going over the same ground several times from different perspectives. And if the casting of Brad Piti an a brish pery cand, pursuing his calling in Fight Clash, a bare-handeld boxer) in a present perspective of the present perspective of present perspective of the present perspective of the starties Brits — a common barrier, customaryle, for British exports to the US, with Bernico Del Tron, Dennis Farina, with British Del Tron, Dennis Farina, with Class Della 13, MISSON WALLEY 200

Soylent Green - From the heights of his Soyfont Green — From the heights of his crage; mountain body, Charlton Heston pare disgustedly upon what the world has come to (pea-soup smog, people living on stairways, etc.) in this future-time detective story; and as in the first Ape move he is left at the Jadeout bellowing the terrible truth about human desirity. The narrative moves safaxt, allowing no slavery over gimmiks or special effects or ecological philosophy, that t leaves almost no lasting impression; but there are bits here and there to clutch at. there are bits here and there to crutch at With Edward G. Robinson and Chuck Connors: directed by Richard Fleischer. 1973. * (MUSEUM OF PHOTOGRAPHIC ARTS, 3/15, 9:20 P.M.)

Sweet November — An altruistic free opirit, dying of Hodgkin's, teaches an ad-agency workablab, box to live; no oristwatch, no TV, etc. Pat O'Connor's re-do of a 1968 comedy-drama (at the height of Hower Power's ie oqually embarrassing in oither mood. With Charlize Theron in the

cither mood. With Charlize Theron in the Sandy Dennis role, Keanu Reeves in the Anthony Newley. 2001.

• FASHON VALLEY 18: GROSSMONT FROLLEY 8: WISSION VALLEY 20: PALM PROMENADE 24, UA HORTON PLAZA 14)

to hold down suspense as much as it holds to hold down suspense as much as it holds down dramatic scess and rampun imagination, a fur enough trade off. At the same time, though, it the three events to the trivalizing prosince of might hild "impressionaria" and celebrity look alike contests, (There seems to be no war around his, short of skeldy dramatizing historical events grow to the advoked dramatizing historical events grow to the advoked of attention of the same fully full trade of the same time to the same of the same part of the advoked attention of the same part of the advoked of the same part of the same p

Fri. 1:00, 4:00, 7:00, 9:45; Sat. Sun. 10:15, 1:00

9.45; Enemy at the Gates (R) Fri. Sat. 1.30.

Di lan Baker's Robert McNamara, Michael Farman's Adlas Stevenson, or, mercifully brief, Stephanie Romanov's Jackie, still, to notice again and again the reasonable nessed the Lassimile is to disengage from the characters and their situation; the bubble of

illusion springs a flow and squealing leak. Nor does it help to enlist as Presidential advisor Kenneth (Kenny) (Ken) O'Donnell as actor – Keyn Costner – whose wattige advisor Kenneth (Kenny) (Ken) O'Donnell as actor – Keyn Costner – whose wattige unbalances the drama. O'r more precisely it unbalances the drama. O'r more precisely it unbalances the drama. O'r more precisely it unbalances the scriptoriting, such hard o'Donnell (subs's this, again!) will forever appear to be horizon in on others moments or glove, offering pep talls, strategy injutoriting and individual control of the scriptoriting such discoversion, for example, words of wisdom, moral support, etc., to the totering Adul Sevenson, for example, before his cross-examination of the Soviet mostlyne; or the U.N. General Assembly ("Stick is to'em. Adla"), or to Bobby before his eleventh hour tete-a-tere with the Soviet enwoy in Washington. And not not before: "Damie Markington And not not before," "Damie Nov" in the next room to stir the risk blood. Directed his Roger Donaddom.

± ★ (UA HORTON PLAZA 14)

3000 Miles to Graceland — Casino 3000 Miles to Gracelinad — Camine Bretter dispetate as This imprevention better dispetate as This imprevention to practice in blind Carponter is made for 17 beyon, on the Kingle, Northermood Isgard starting point, this, for the ski mile the control of the contr

MOVIE SHOWTIMES

Coll 444-FII M or the theater for missing information, Bargain showtimes are in parentheses.

CLAIREMONT

CLAIREMONT
Town Square 14
Town Squar

DOWNTOWN

Gaslamp 15 § 701 Fifth Avenue (619-232-0400) — 3000 Miles to Graceland (R) Fri.-Sat. (1:25) § 4:20, 7:05, 10:15; Sun. (1:25) 4:20, 7:05, 10:05; Mon.-Thu. (1:25, 4:20) 7:05; All the Pretty Horses (PG: 13) Fri.-Sun. 4:45, 9:50;

Chocolat (PG-13) Fri. (145) 4:30, 7:10, 9:50; Sat.-Sun. (11:10) 1:45, 4:30, 7:10, 9:50; Mon.-Thu. (145) 4:40, 7:10, 9:50; Company Man (PG-13) Fr.-Thu. 9:40; O. Brother, Where Art Thou? (PG-13) Fri. (2:05) 4:40, 7:30, 1:000; Sat.-Sun. (11:10) 2:05, 4:40, 7:30, 10:00; Mon.-Thu. (2:05) 4:40, 7:30, 1:000

MIRA MESA

Mira Mesa Stadium 18 10733 Wesniew Parkway (838-635-7700) Call theater for program information

MISSION VALLEY

MISSION VALLEY
Fashion Valley 18
7017 Fram Road (885-582-2262)
EIT Wounds, Enemy at the Gate. Get Over
It 15 Minutes. Company Man. Blow Dry.
It 15 Minutes. Company Man. Blow Dry.
See Spot Run, 2000 Miles to Graceland.
Down to Earth. Recess: School's Out.
Sweet November Hannibal, Saving Silverman. Traffic, O Bristher. Where Art Thou?.
Cast Away, Chrocolat

Hazard Center

Hazard Center 1999 (6) 9-291-2777 (73) Hazard Center 1999 (6) 9-291-2777 (73) Hazard Center 1999 (6) 9-291-2777 (73) Hazard Center 1999 (6) 9-291-278 (10) 5-20 (10) 5

Mon.-Thu. 12:55 (4:10) 7:20, 10:10; Traffic (R) Fri.-Thu. 12:35, 3:45, 7:05, 10:15 Mission Valley 20 Mission Valley 20
Idel Camino Jul Re North (1898-598-2002)
Ealt Wounds, Enemy at the Gate. Cet Over
It 5 Minutes. Blow Dry. The Mesizan, See
Spot Rum; 3000 Allies to Graceland; Does
to Earth, Recess: School's Out Sweet
November, Hannibal; Saving Silverman;
The Wedding Planner, Save the Last
Dance; Traffic; Cast Away; Chocolat; Snatch La Jolla 12 8657 Villa La Jolla Drive (858-558-2234) Exil Wounds: Enemy at the Gate, Get Over It: 15 Minutes: The Mexican. See Spot Run; Pollack: Hamibal, Crouching Tiger, Hidden Dragon; Traffic

La Jolla Village Cinemas 8879 Villa La Jolla Drive (858-453-7831) Billy Elliot (R) Fri. (155) 4:20, 7:00, 9:30; Sat.-Sun. (1120) 1:55, 4:20, 7:00, 9:30; Mon. Tuc. (1:55) 4:20, 7:00, 9:30; Wed. (1:55) 4:20, 9:30, Thu. (1:55) 4:20, 7:20, 9:30; Blow Dey (R) Fri. (2:15) 4:50, 7:20; Sat. Sam. (1140) 2:15, 4:50, 7:20, Mon.-Thu. (2:15) 4:50, 7:20; STATE UNIVERSITY

Cinerama 6 Theatres 5831 University Avenue (619-287-8990) 15 Minutes (R) Fri.-Sat. (1:15) 4:15, 7:00, 9:35; Sun. (1:15) 4:15, 7:00, 9:25; Mon.-Thu.

(1:30, 4:15) 7:00; Down to Earth (PG-13) Fri.-Sat. (2:30) 5:15, 8:00, 10:15; Sun. (2:30 Fri. Sar. (230) 515, 800, 1015, San. (230) 515, 800, 1050, San. (230) 515, 800, 1050, San. (230) 513, 800, 1050, Mon. Thu. (230, 515) 800, Exit Wounds (8) Fri. Sar. (250) 445, 730, City Grant (250, 445, 730, City Grant (250, 445) 740, San. (1400, 145) 510, Get Over (170, 515) Fri. Sar. (1400, 145) 510, 745, 945, San. (1400, 145) 740, San. (1400, 140, 720, 945) Mon. Thu. (230, 545) 540, Fri. San. (1400, 140, 720, 945) Mon. Thu. (210, 540, 715, 945) Mon. Thu. (211, 540, 715, 945) Mon. Thu. (21

Ken 4061 Adams Avenue (619-283-5909) Pi and Requiem for a Dream, Thursday; Panic (R) Fri. 5:10, 7:15, 9:20; Sat. -Sun. 3:05, 5:10, 7:15, 9:20; Mon. -Thu. 5:10, 7:15, 9:20

UPTOWN

Hillcrest Cinemas 3905 Fifth Avenue (619-299-2100) Before Night Falls (R) Fri. (2-00) 5-05, 8-05; Sat.-Sun. (10-55) 2-00, 5-00, 8-09, Mon.-Thu. (2-00) 5-05, 8-05; Chunhyang (R) Fri. (1-50) 4-25, 7-110, 9-50, Sat.-Sun. (11:15) 1:50, 4-25. 4:25.710, 9:30, Sat. Sun. (1131), 1:50, 4:25. 710, 9:30, Carl. Thiu, (1:50) 4:25. 7210, 9:50 (Arc. Thiu, (1:50) 4:25. 7210, 9:50 (Crouching Tiger, Hidden Dragon (Fic. 13) (1:45), 4:30, 7:15, 1000, Mon. Thu, (1:45) 4:30, 7:15, 1000, Mon. Thu, (1:45) 4:30, 7:15, 1000, Mon. Thu, (1:45) 4:30, 4:30, 7:30, 9:45, 7:30, 4:35, Mon. Thu, (1:90) 4:15, 7:30, 9:45, 7:30, (3:5), Mon. Thu, (1:90) 4:15, 7:30, 9:45, 7:30, (3:5), Sat. Sun. (11:30) 2:15, 4:45, 7:30, (1:05), Sat. Sun. (11:30) 2:15, 4:45, 7:30, (1:05), Mon. Thu, (2:13) 4:45, 7:30, (1:05)

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Symbol of Death and Flante of the Apac.
Symbol of Death and Symbol of Death and Symbol
Symbol of Death and Symbol of Death and Symbol

Reuben H. Fleet Science Center 1875 El Prado, Balboa Purk (619-238-1233) Wild California (Not Rated) Fri. Sat. 3:00, 9:00; Sun. Tue. 3:00; Wed. 3:00, 7:00; Thu.

3:00; Mission to Mir (Not Rated) Fri. 1:00, 5:00, 7:00; Sat.-Sun. 11:00, 1:00, 5:00; Mon.-Thu. 1:00, 5:00; Wolves

EAST COUNTY EL CAJON

Parkway Plaza 18 405 Parksin Plaza (6/9-40): 1456) Exit Wounds: Enemy at the Gate; Chocolat; Get Over It: 15 Minutes; The Mexican; See Spot Run; 3000 Miles to Graceland; Mon-keybone; Down to Earth; Recess: School's Out; Hannibal; The Wedding Planner; Save the Last Danc; Traffic; Crouching Tiger, Hidden Dragon; Cast Away

Rancho San Diego Stadium 15 2951 Jamacha Road (619-660-3460) 2951 Jamacha Road (619-660-3460) Call theater for program information

LA MESA Grossmont Center 10 Theatres

Grossmont Center 10 Theatres 3990 Geometric Center Print vial 4-85-7100 1 500 Geometric Center Print vial 4-85-7100 1 500 Geometric Center Print vial 4-85-7100 1 500 Geometric Center Print vial 4-85-710 Geometric Center Print vial 4-85-710

Mon.-Thu. (200, 500) 7:10, 9-20. (Gressmont Trule; 200, 100) 110, 100 110,

IMPERIAL BEACH

Thirteen Days - Instructional

South Bay Drive in 2170 Coronado, Imperial Beach (619-423-2727) The Mexican and Down to Earth; Exit Wounds and 3000 Miles to Graceland; See Spot Run and 15 Minutes

(Nr. 13) Fri. Sun. (2:10) 445, 7:20, 945; Mon. Thu. (2:10, 445) 7:20, 945; Recess: School's Gut (6) Fri. Sut. (1:2), 330 5:40; Sun. (1:20, 3:10) 5:20; Mon. Thu. (1:20, 3:30; Sun. (1:20, 3:10) 5:20; Mon. Thu. (1:20, 3:30; Sun. (1:20, 3:10) 5:20; Mon. Thu. (1:20, 4:30; Fri. Sun. (1:20, 3:10) 5:20; Mon. Thu. (1:20, 4:30; Fri. Sun. (1:20) 4:18, 7:13, 10:25; Sun. (1:20) 4:5, 8:15; Mon. Thu. (1:20, 4:15; 8:15; The Wedding Planner (PG: 13) Fri. Sun. 4:25, 9:15; Mon. Thu. (4:25) 9:15

SANTEE Santee Drive In 10990 Woodsale Avenue (619-448-7447) 15 Minutes and Traffic; Exit Wounds and 3000 Miles to Graceland

SOUTH BAY

CHILL A VISTA

CHULA VISTA
Palm Promenade 24
770 Dramery Read, San Diego (838-538-220/)
Enti Wounds, Enemy at the Gate Chocolat,
Ent Wounds, Enemy at the Gate Chocolat,
The Mexican, See Spot Run. 3000 Allies to
Craceland, Monkeybone, Down to Earth,
Recess; School's Out. Sweet November,
Hannibal. The Wedding Planer, Double
Take: Taffic, Crouching Tiger, Hidden
Diagon, Calt. Away

Rancho Del Rey 16
Land Hisrori at Tree Del Rey (619-216-4707)
3-Minutes (1) Fir. Thu. (1256, 490) 745,
3-Minutes (1) Fir. Thu. (1256, 190) 750, 1935, Grouding,
1935, 1935, 1935, 1935, Grouding,
1935, 1 Rancho Del Rey 16 (12:30, 3:30) 10:10. Sun.-Thu. (12:30, 3:30) 6:30, 10:10. The Mexicant RB Fir.-Thu. (12:00, 1:00, 3:00, 4:00) 7:300, 7:40, 19:00, 10:00, 3:00, 4:00) 7:300, 7:40, 19:00, 10:00, 3:00, 4:00) 7:300, 7:50, 10:15, Recess: School's Out (GG Fir.-Thu. (12:20, 2:35, 5:30)) 5:see Spot Run (RG Fir.-Thu. (12:25, 5:30)) 5:see Spot Run (RG Fir.-Thu. (12:25, 5:30), 3:00) 7:50, 5:100, 7:25, 9:50, 7:10ff (RG Fir.-Thu. (12:20, 3:40)) 6:55, 10:00. The Wedding Planner (PG-13) Fir.-Thu. 2:10, 9:35

Vogue 226 Third Avenue (619-425-1446) Miss Congeniality (PG-13) Fri. Thu. 2:15, 8:10; Saving Silverman (PG-13) Fri. Thu. 4:15, 10:00; The Wedding Planner (PG-13) Fri. Thu. 12:15, 6:10

Thirtoen Days — Instructional, illustrative TV style docudranus on the Cubun Missale Crisis, legitimately limited. In the point of view from the Oval Office. (What in God's name were those Russkies hinking) Total commody sensitive pushes on right up to the dizzying brink, albeit with a lifeline security attached to our waist; we know in advance we'll get puiled bask. Even so, the fashalish of the central strum out not

NATIONAL CITY

Harbor Drive In 32nd and D (619-477-1392) Call theater for program information

BONSALL

Galaxy 6
Galaxy 6
Highway 76 and Mission Road (760-945-8784)
Enemy at the Gates (R) Fix.-Thu. 1200, 315, 700, 1000; Earl Wounds (R) Fix.-Thu. 1230, 1000; Earl Wounds (R) Fix.-Thu. 1230, 1000; Earl Wounds (R) Fix.-Thu. 1215, 330, 645, 945; O Brother, Where Art Thou (PC-13) Fix.-Thu. 1245, 400, 645, 930; Snatch (R) Fix.-Thu. 1200, 413, 7215, 1010.

CARLSBAD CARLSBAD

La Costa 6 Cinemas

6941 Bl Camine Red (769-599-8221)

15 Minutes (R) Fr. 1245, 4245, 7245, 1045,

Sat. 1045, 1465, 345, 745, 1045, 501, 1045,

143, 445, 745, 501, 176, 145, 1065, 501, 1045,

413, 1050, Sun. 10.15, 415, 400, 710, 415,

Crouching Tiger, Hidden Dragon (PG-13)

CARMEL MOUNTAIN

John and J J (6)4-47-7, 1992.

Gall theast for program energian control of the program (PC) 197-5, 208, 1209, 120 CARMEL MOUNTAIN

Carmed Mountain 12

(San Mountain 12)

(San Mountain 13)

(San Mountain 14)

(San Mountain

NORTH INLAND

Carousel Cinema 6 1868 East Valley Parkway (760-480-4666) Call theater for program information

ESCONDIDO

POWAY P
Poway 10 Clinemas
1347 From Rind (83-6-6-942)
1348 Mindret (0,17-10, 4-10, 7-10, 1-10, 3

RAMONA

Ramona Twin Cinemas 626 Main Street (760-789-3422) Call theater for program information

SAN MARCOS San Marcos Stadium 18 Cinemas

West San Marcos Boulevard at Old Cali Walk (760-471-3711) Call theater for program information

NORTH COASTAL

DEL MAR

Sat. 1000, 1213-151-4151-515-810, 10-155
Sat. 1000, 1213-151-415-415-810, 200
Mon.-Thu. 1215, 215-415-515-810, 201
Mon.-Thu. 1215, 215-415-515-810, 201
Sat. 10-45, 1000, 330, 600, 815, 10-15
Sat. 10-45, 1000, 330, 630, 815, 10-15
Sat. 10-45, 1000, 330, 630, 816, 10-15
Sat. 10-45, 1000, 330, 630, 745, 1000, 530, 745
Sat. Sat. 10-15, 12-30, 24-55, 1000, 745
Sat. 10-15, 12-30, 745
Sat. 10-15

Flower Hill Cinemas

15 Minutes (R) Fri. 1.45, 4.45, Sat. 10.45, 1.45, 4.45, 7.45, 10.30 1.45, 4.45, 7.45, Mon. Thu. 1.45 Sat. 1045, 145, 245, 255, 1030, San. 1045, 1030, San. 1045, 1045, 1045, 1045, 1030, San. 1045, 1

ENCINITAS

La Paloma
La Paloma
Cont Highway 101

Wiegand Plaza 8 220 North El Canuno Real (760-942-3444) Exit Wounds; 15 Minutes; Chocolat: The Mexican; See Spot Run, Down to Earth, Re-cess: School's Out: Cast Away

OCEANSIDE

OCEANSIDE
Cinema Star Mission
Marketplace 13
College Boulevard and Mission Avenue
706 866-1796
Est Wounds, Incerny at the Gate, 15 Minutes, Cel Over It: The Mexican See Spot
Ruin, Down to Earth, Recess: School's Out-Hannibal, See the Last Dance, Traffic

Hannibal; Save the Last Dance; Traffic
Oceanside 16
401 Mission Avenue (280-489-1731)
Exit Wounds; Enemy at the Gate; Get Over
It 15 Minutes; The Mexican; See Spot Run;
3000 Miles to Grazed, Soom to Earth,
Hannibal; Chosolat; Traffic Crouching
Tiger, Hidden Dragon, O Brother, Where
Art Thou?

127

The Time Machine — The relevance of H.G. Wells's satiric vision of the future to his own time and place gives way, on screen, to the more timeless, universal appeals of George Pal's special effects and the Tarzan-George Pal's special effects and the Taram like production values. These effects are almost always better in conception (well done, Wells) than in execution (nice try, Pal). The underground Morlocks are the Largest letdown, as scary as keeple dolls. O the other hand, the passive, blond Eloi, aboveground, are excellently represented by Yvette Mimieux, who handles her lines as delicated as if they some floars. delicately as if they were flowers. Her delicately as it they were howers. Her portrayal of the limp and fragile Weena must have led directly to her ideal casting, later, in *Light in the Piazza*, as a lovely young thing with a mental age of ten. Starring Rod Taylor 1960. Taylor, 1960, ★★★ (MUSEUM OF PHOTOGRAPHIC ARTS, 3/21

Traffic — Steven Soderbergh holds forth or two and a half hours on the illicit drug rade. One hears that the narrative is

"complex" but only in the strictly numerical sense of "consisting of two or movershead parts" (counters of Webster'). Now World Dictionary). These parts, to be absolutely actually the strictly of the strict trand: the czar's section, whether in his hometown of Cincinnati or in the corridors of Washington, D.C., is tinted blue; the Tijuana cop's is all in yellow; and the DEA's is blanketed in a whitish-brownish foggy-

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Microdermabrasion series, 3 for \$250
Dr. lete's Professional Body Piercino

Jobal Laser Vision Precision LASIK vision correction \$550

sinoggy hare. Or to say it another way, instead of giving his movie a unifying "vision." The gives a variety of different "looks"— but what you might want for a cutting-edge postmodern glossy fashion magazine or hig, but, new gossip show on magazine or high, but, new gossip show on magazine or high, but, new gossip show on magazine or high, but, new gossip show on holds-harred repoit on the drug racket. There is, throughout the movie, a sidactive interest in laying out How Things Work and How Things Are. And it can best be recommended as a sort of freshman survey. Frow I rings Are. And it can best be recommended as a sort of freshman survey course — War on Drugs 101 — if still on the level of a TV movie. Catherine Zeta-Jones, Dennis Quaid, Miguel Ferrer, Amy Irving.

★ (CARMEL MOUNTAIN; CINEMA STAR 13; DEL MAR HIGHLANDS 8; FASHION VALLEY 18; HAZA CENTER 7; LA COSTA 6; LA JOLLA 12; MISSION ALLEY 20; OCEANSIDE 16; PALM PROMERADE 24: PARRIMAY PLAZA 18: POWAY 10: RANCHO DEL REY 16: SANTEE DRIVE IN: SWEETWATER 9: TOWN SOUTH

The Wedding Planner — Romantic-comic piffle in which the control-freak title character breaks the cardinal rule of her profession and tumbles for a would be

You Can Count on Mo - A rarefied

You Can Count on No — A rarefied chamber piece for a small-town single mon, her pensive little boy, her nomadic no-account brother (their parents, as we're shown in a childhood prologue, were killed in an auto accident, and there's no indication of who filled that role afterwards), her soft-mannered hard-assed afterwards, her soft-mannered hard-assed indecisive lover. The complaint of the prother about his homotroom — is smallness. brother about his hometown — its smallness and narrowness — could easily be turned against the movie as a whole. But something he says at another point, under an unwelcome grilling from the local clergyman — that however unimportant his life may be in the overall scheme of things, it is important at least to him and to those

movie's defense. We the viewers get close to him, too, and get involved. The movie marks the directing debut of playwright Kenneth Lonergan (and, in a lighter mood, screenwriter on Analyze This and The Adventures of Rocky and Bullwinkle), who eems to enjoy the freedom on screen to seems to enjoy the freedom on screen to compose in fragments instead of in Scene and Acts, and who is prone to dump an unfair share of the workload onto his musical selections: Bach, Loretta Lynn, a whole heap of Steve Earle. Laura Linney (linked on the soundtrack with Loretta Ly (linked on the soundrask with Loerta Lync from on paperar tresson except the summerss of their names) emerges as a kind of thereian Annie Older, quick on the trigger and a dead shot, challenging Meryl Streety record for caraming the most axing into the control of the caraming the most axing into the control of the caraming the most axing into well-wrend in the ways of the slacker ("like totally, man"), is less persuasive as the hardwards brother, held back by his third-generation Braddomism or second-generation Erab Estradasium, and, through generation Erab Estradasium, and, through dissimilative to Lampy a side of the physical dissimilative to Lampy a side of the control of the condissimilarity to Linney: darkly Mediterranean to her Nordic frost. With Matthew Broderick (dependably deft as the

★★ #HILLCREST CINEMAS

The Stations of St. Pat

wed to kiss its bottom, which overhanes a supposed to kiss its bottom, which overhains a long drop to the ground. Sitting with your back to the stone, while a friend sits on your legs or clutches your ankles, you lean backward and downward into the abyss. Grasping the iron rails, you lower

tom round, was simmered in Guinness Stout and served with its oddly mild broth in a soup bowl.

Inch-wide meat strips, some tough and some ten-der, sat atop a mound of cabbage shreds, with small chunks of boiled carrots and potatoes guard-ing the bowl's perimeter like archers on Blarney's

yourself until your head is even with the bottom of the stone. In return for the smooch, your amazin'

Oh the praties, they grow small over here, over here,

videly outside their country of origin as St. Patrick's Day. Every American is Irish on March 17. In fact, America celebrates St. Patrick's Day nore wholeheartedly than Ireland does - which s surely related to the fact that there are about many Irish pubs in San Diego as there are ounties in Ireland, 32 plus one English-Irish inn for good measure.

In both the Ould and New Sods, Irish pubs

are more meeting places than eating places. Some serve food, some serve none, and many only turn on the burners once a year. The only things they all have in common are good times every night and corned beef on St. Patrick's Day. We looked and corned beef on St. Patrick's Day. We looked specifically at several that serve food regularly. All are open daily, serving continuously from break-fast/brunch until the kitchen closes (typically about 10:00 p.m.). Don't call ahead of time— they're already expecting you, and none takes reservations.

The first stop on our pre-Paddy's expl

pub crawl was, of course, the Gaslamp. It's not that I actually live there, it's just that the con centration of eateries-per-acre in that neighborhood is greater than that of any area I know of, includ-

is greater than that of any area I know of, includ-ing Greenwich Village, San Francisco's North Beach, even Hong Kong's Tsim Sha Tsui. The Blarney Stone Pub is a handsome estab-lishment made of dark wood from the Emerald Ide, with a long bar (its TV's perpetually tuned to the soccer channel) and a large adjoining dim-groom. Like most local Irish pubs, its menu is dominated by bar snacks and pub grub - buf falo wings, potato skins, burgers, an "Irish quesadilla" (corned beef and cheese on a flour tortilla). Three (corned beef and cheese on a flour tortilla). Three lish dishes are offered: corned beef and cabbage, "steak Kildare," and "fish and chips Liffey." I asked the waiter how the "Liffey" version differed from, say, the "Thames' version. "No difference I can see," he answered. That was a straightered answer for a fel-tow whose place of the level control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the cont

quintessence of verbal legerdemain. The stone believed to have magic powers, is thought to be half of the Stone of Scone, which originally belonged to Scotland. Robert the Bruce, legend goes, bestowed a portion of it on Irish chieftain Cormac McCarthy 1314 in return for his support in the Battle of

Bannockburn. The Irish stone resides in Eire's deep south at Blarney Castle in REVIEW County Cork Built on a rock above County Cork, Built on a rock above several caves, the tower originally had three stories — oh, and had three floors until they crumbled.

Just below the battlements on the parapet is the Blarney Stone, said to give the gift of eloquence to all who kiss it. NAOMI WISE
graph is the
to of cloquence
to feel and the people all of the time for seen
graph is the
to feel and the people all of the time for seen
graph with the people all of the time for seen
graph with a touch of Irish Mist liqueur. It came
with boiled vegetables, a baked postato, and a
filmy dime-store steak need to the time for the
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time of the people and the people all of the people all of the
time of the people and the people all of the people all of

There is a stone there, That whoever kisses Oh, he never misses To grow eloquent.
'Tis he may clamber
To a lady's chamber.

Kissing the stone is easier said than done, as you're

walls. The accompaniments were untraditional Tabasco and A-1 steak sauces. As we ate, the cook came out to chat with the bartender. Like most local Irish chefs he was

evidently a son of County Chihuahua, and con versed in the Erse dialect known as Gaelician. In days to come we witnessed this same phenomenon at other locations. This may be why most Irish pubs in San Diego serve O'nachos.

BLARNEY STONE PUB, 502 Fifth Avenue (Gaslamp); 619-255-8519. Bar only at 5617 Balboa Avenue, at Genesee (Clairemont); 858-279-2033

McP's of Coronado is a party pub with pretty McF's of Coronado is a party pub with pretty good grub. The cramped interior is occupied largely by a "belly up to the bar" crowd, but the nightly entertainment (four-piece bands, usually) is piped out to a patio furnished with large metal tables, green plastic lawn chairs (the class) \$12.99 armchair model), and propane heat standowns. Sit where you please. You may encounter. a Navy retirement party, a Boomer anniversary, a slacker birthday (with half the guests glued to

a slacker birthday (with half the guests glued to cell phones, parinying with absent firends), or a for-nothing bash spontaneously generated by the atmosphere. Most beverages are served to patio patrons in flimsp plasts (cups, for obvious reasons. MCP's menu is illustrated with little lep-rechaums running amok. Remember that leprechaums are elves and will get very peeved with you if you call them fairties. They are actu-ally cobblers to the fairties, but casel heprechaum a makes only one shoe. (I guess fairies have to pay two elves to get a pair.) After work, they often drink and smoke and get rowdy. In this condition, they're called cluricaums and may be seen tion, they're called chriciaums and may be seen riding in the moonlight on a log or a sheep. Lep-rechaums are great hoarders of treasure and dedicated liars, telling the truth only when they're hungower. If you catch a sober leprechaun, he'll have to give you his treasure—but ofto it take your eyes off him or he'll vanish clean away. Folklorists say that leprechauns were originally associated with the sun-god of the ancient Celts. When the Gaels moved in with their own religion, the crea-tures were so miffed that they ceased to be helpful creatures and turned to malicious mischief (sou

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CHIPOTLE SALSAS, MILD, MEDIUM & AY CARAMBA! VILLA LA JOLLA & NOSEL

ing the milk, stealing the chan

parody — there are McSalads McBurgers ("good old-fash-

ioned hamburgers"), and a selection of McMexican dishes, along with sandwiches. The two along with sandwiches. The two Irish entrées are both fine—, in fact, the corned beef and cab-bage is the best I've ever eaten. Tender brisket, neither overseasoned nor over-salty, pairs with a sweet, fresh-tasting quar tered young cabbage head cooked firm-tender, surrounded by juicy boiled red potato halv sprinkled with parsley. A bit of thick broth gradually mixes with water shed by the cabbage, forming a light gravy for the potato For a relish, there's a plastic cupette of strong, slightly swee horseradish sauce that clean your sinuses and nips your tongue. It doesn't taste like a ermarket horseradish must be McP's Secret Sauce. The Mulligan stew is a thick, comfy beef ragout served in a hollowed-out sourdough round like the chowder at Fisherman's Wharf. Speaking of chowder dinners come with soup or salad The evening's clam chowder and split pea soup with good home-made-tasting potions saltier than I like. The che der, not one of those cornstarchy quagmires, was lightly flour-thickened, and its bivalve meats,

although few, were tender. McP'S IRISH PUB & GRILL 1107 Orange Avenue, Coro nado; 619-435-5280.

A fall, 30-ish black father stood by the jukebox at McDini's, hoisting up his five-year-old son. Daddy spun the pages, and is the tot pointed to his choices Daddy punched in the num bers, and a Creedence Clearwater medley filled the room.

This is my favorite of all the nubs we visited (even if the food s sub-so-so), McDini's, an inst ution occupying these premises ince 1948, is a vast multiroom booths, a long bar, three pool tables, even a sheltered smok-ing area by the door. The walls wear a tremendous collection of back to 1950. The jukebox car ries a multitude of musical genres; the evening of our visit, the picks ran to oldies and blues.

At least five different cer At least live different cen-sus groups were not just coexisting but socially min-gling, along with old bikers, young bikers, college students, one skinhead, and several fam-ilies, including three happy little girls (aged six to nine attempting to play pool. It's a mellow, nonrowdy watering hole even on a weekend (although I can't promise the same for March 17). This pub boasts a full bar

including an impressive world-spanning list of bottled beers (from Italy to New Zealand, vegetables. Unfortunately, as her power grew in the late Mid-dle Ages, England took to eating Jamaica to Tahiti), and my Irish her neighbors, including Ir coffee hefted a mighty pour Wednesday dinners are half land. Absentee English landowners overran Fire's acres Wednesday dinners are half-price to patrons buying McDini's house beer, which I might drink again if the food were free. The menu is a lineup of the usual suspects. It's inexpensive and institutional, wrought with canned and bottled restaurant-turnly medium. and increasingly forced their tenants to grow grain as a cash crop for export, leaving little to eat at home. When the potato arrived from the Americas in the 1600s, the Irish leaped upon this tasty cool-climate crop that, supply products apparently grown vertically in a slatted bin, yields a lot of food in a small sed from Sysco (the same purchased from Sysco (the same folks who supply the restrooms' paper-towel machines). A Sat-urday-night special of prime the evidently came from a steer well past his prime. (The beef is probably industrial grade, as served in fine hospitals, college dorms, summer cames death space. It flourished in Eire's peaty soil and soon became the McDINI'S, 105 E. Eighth Street, National City; 619-474-6771; no wheelchair bathroom

dorms, summer camps, death McDini's calls itself "the Next stop, I regressed to the Gaslamp, land of 10,000 restaucorned-beef capital of the world. corned-beef capital of the world."
Indeed, you can get CB in several sandwiches as well as in the traditional entrée, but the meat tastes more like Danola ham than corned beef. It's not the cook's fault Whenever he's free to deal with fresh, honest ingredients, he shows his skills. After Gaslamp, land of 10,000 restau-rants. This time, I brought my friend Sam, a recent arrival from County Waterford, and his local girlfriend, Maureen. The Field, woodsy and high ceilinged, is every inch from Ireland, its interior and all its dients, he shows his skills. After bric-a-brac lovingly transported its simmer in a strong pickling-spice broth, each leaf of the from a farm in Galway, on the island's northeast coast. Most puartered cabbage had a dif-erent spice flavor — nustard-seed, clove, bay. And nights there's music — say string band sitting around a table by the fireplace down-stairs, as though merely jamming. Don't worry overmuch about the lines on the front patio—nearly

mustard-seed, clove, bay. And the mashed potatoes that accom-panied the rib were buttery and homey, despite their splash of thick brown commercial gravy. The Irish weren't always potato-eaters, by the way. Originally, they grew grains and



are tables both on the ground are tables both on the ground floor and on a balcony, where a few lucky people get a cozy seat on the padded bench of an old wardrobe. Once seated, you can indulge in the town's best Irish coffee, topped with real whipped cream sprinkled with shaved chocolate. Although reputed to be

the city's "purest" Irish pub, and a "Best Of" 2000 winner, the Field's appetizer list is more American than Irish, so for an American than Irish, so for an opener we chose potato leek soup. Its taste and texture returned us to our youth — kindergarten, to be exact, and the unforgettable flavor of papier-

måché paste. Perhaps it's Irish The best of our entrees was Irish lamb stew, with plenty of fork-tender chunks in a rich fork-tender chunks in a rich gravy strongly scented with thyme. The Field is the only local source for "boxty," which can be made as a thick potato-flour pancake bread or a light potato crepe. The Field's ver-sion is light and airy, folded around a sariety of filling. A around a variety of fillings. A shepherd's pie (really a cottage pie, since shepherds don't tend ground beef) had well-seasoned ground beet) had well-seasoned meat in a glutinous brown gravy, sandwiched between layers of buttery "champ" (scallion mashed potatoes), the top a ouffant potato puff, oven-rowned to form a nice crust to break through, "Galway Seafood Stew" featured a very tomatoes white wine broth with no seafood flavor, scattered sparsely with

cubes and prawns and two mussels steamed seconds short of oming erasers.
After her first bite of corned

hater ner inst bite of corned beef, Maureen eyed her plate despairingly, contemplating a leprechaun cobbler's collection of size-four red insoles. Sam exchanged plates with her, "Con trary to rumor, corned beef and cabbage is not an Irish dish,' he said. "We cook our cabbage with Irish bacon, which is a lea moked loin like your Candian bacon.
"When the Irish migrated found your bacor

to America, we found your bacon excessively fatty and exorbi tantly costly," Sam continued So we substituted corned beef which was cheap. But now whenever Irish-Americans visi the ancestral homeland, the the ancestral homeland, they demand the revised version, so it's percolated into home kitchens. 'The only way you can ruin corned beef,' my mother used to say, 'is by soaking it so much that it loses its flavor, or undercooking it as though it were bacon.' And I think they must be real Irish cooks here must be real Irish cooks here, because they've oversoaked and undercooked it — but at least they've topped it right, with parsley-dotted white sauce." Alongside was more champ (a drier rendering than on the pie), authentically cooked in th meat's own pickling-spice broth.

We concluded with a moist buttery, raisiny, warm bread pudding, with no silly season-ings, just a suave cream sauce, and with a sherry trifle that ould more accurately be called

THE FIELD IRISH PUB & RESTAURANT, 544 Fifth Avenue, Gaslamp; 619-232-

At this point I never wanted to see another piece of corned beef but Sam remembered that a brand-new Irish pub, Dublin Square (554 Fourth Avenu Square (554 Fourth Avenue, 619-239-5818), had just opened a block west — and he'd heard that it was serving serious Irish food. We ate there the next night, on its eighth day in business. Sam heard right — our dinner was both wonderful and authentic. I'll return to do a full review in a couple of months, when it's had time to settle in.

when it's had time to settle in, but I thought you should know about it now. Earlier, I gave you only half of the Irish potato story. In 1845, Ireland's potato crop In 1845, Ireiand's potato crop was destroyed by a viral blight. Millions starved, multitudes emigrated. America gave Ire-land the potato, and when the potato failed, Ireland gave Amer-ica the Irish. Erin go bragh!

ing food (see this week's Tin Fork, too):

ster Daly's, 3112 Universe Avenue, at 30th Street North Park: 619-284-2747

Callahan's Pub & Browery, 8280 Mira Mesa Boulevard, at Camino Ruiz, Mira Mesa; 858-578-7892

Tom Giblin's, 640-A Grand Avenue, Carlsbad; 760-729-7234.

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Hooley's Irish Pub & Grill, 2955 Jamacha Road at Mari 94, Rancho San Diego; 619-670-7468

Kelly's Pub, 2222 San Diego Avenue, Old Town: 619-543-9767 The Ould Sod, 3373 Adams Avenue at 34th Street, Norma Heights; 619-284-6594

Rosle O'Grady's, 3402 Adams Avenue, at 34th Street, Normal Heights; 619-284-7666 ■ Begorra

"Whalers' songs and chanteys performed here."

that old

FORK

egorral" shouts Hank. He's impressing Michelle, behind the bar. Also practicing for St. Paddy's Day.

"Sorry," says Michelle. "I'm Dutch, German, Spanish, Chinese, and Filipino. Don't have a drop of triab blood."

of Irish blood."

We're at Rosie O'Grady's. I'd heard it was the oldest Irish pub in town. Like, 1946. It sits on the corner of 34th and Adams, in an old brick building. Inside, it's woody and comfortable, with a long green tile-topped bar, Hank has a Coors

tile-topped bar. Hank has a Coors (\$1.75 at Happ, Hour), and 1 or-der a Happ. Aght \$3.75. "Let's cat before we have to beg, Paddy," I say to Hank. So we're looking at the menu, a green sheet of paper. 'O' Aukele's Caill," it says." At Rosie's with Ms. Audrey." when the complex of the control of the control of the page 1 of the control of the contro

bage," says Hank, "Isn't that what the Irish eat? The man's right. Ms. Audrey's food is basically American bar food. Ten zucchini sticks, \$4.75. American bar food. Ten zuechnin sticks, \$4.75. Twelve chicken wings, \$6.95. Fried chicken sand-wich, \$5.00. Grilled cheese, \$3.00. Half-pound hamburger, \$5.00. All with lettuce, tomato, onion, and french fries of course. "Plus, begorna!" says Hank again. "They have a

daily special

"Go see Ms. Audrey to order," says Michelle Ms. Audrey sits chatting at the far end of the bar. She's dressed in a long scarlet blouse and black pants. She has hauled her shiny black hair into a long tail. I'm thinking Bloody Mary from South Pacific. And guess what? She's from Hawaii. "In Hawai my name is Aukele," she says. "That's how come Aukele's Grill."

Another guy's waiting there already, "Can you

My great-great-granddaddy was a whaler," I'm say-ing to Hank. "Did I ever tell you? Dan Dougherty by name, Irish as they came. Escaped after the up-"Yeah, yeah, yeah," says Hank. "Suddenly, everybody's Irish. Just in time for St. Paddy's Day, ht?"
Ugh. Peasant. I chomp on the fish. It's nice and inchy. Ms. Audrey has added a few raw carrots

e dollars. Want it?

and celery sticks to the sampler. But the best part of the plate is definitely the chicken wings. Their vinegary, smoky sauce is wicked.
"On St. Patrick's Day I'm just making corned

beef sandwiches, with potato salad and pickles. It'll be about five, six dollars," says Ms. Audrey, when I'm back paying for all this. "We're going to

give me something to take across the road?" he says

apologetically.
"The old sod orders from me," says Ms. Audrey, looking at us. We look at the guy. He's not

chips," says Ms. Audrey. "Three fish, lots of chips

So now we're back at the bar, grunging, glug-ging. "Whalers' songs and chanteys performed here," says a blackened old sign on the wall. "Huh.

Thirteen bucks. Could have had the grilled neese sandwich and fries for three bucks. I nod

"No. 'The Ould Sod.' The bar

"No. The Ould Sod." The bar over the road," Ms. Audrey says. "They don't cook over there." We end up ordering the \$8.00 appetizer sampler platter. It comes with six breaded mushrooms, four zucchini, four mozzarella sticks, and

four chicken wings. Then I stupidly ask what the special is. "Fish and

clear all the chairs and tables away. It'll be stand-

RESTAURANTS

"This is the most Irish pub west of Boston!" de-clares a distinguished-looking gent named MacDonald. We're across at the Ould Sod now. Packed. Irish accents everywhere. Posters every-where. Irish plays and movies like Michael Collins Richard's Cork Leg. The Black Stranger, Moll.

"See that?" MacDonald points to an ename plaque nailed to the wall: Cluain na nGall. Clonegall

plaque nailed to the wall: Cluain na nGall. Clonegall.

That was a sign I spotted on the road last time I was back in Ireland. I told the fellow. Td like to take this to the Ould Sod in San Diego. Do you mind, man?

Take it. Take it! he says. 'After 300 years we know

how the hell to get to Clonegall.' So here it is." Come St. Patrick's Day, the Ould Sod will be drinks only. All food inquiries will be directed to Rosie's. "But we have Irish food all right," says a Rosses. "But we have Irish food all right, says a big cherry-checked gup named Martin. He hauls me around the corner into... "The Wicklow Way," a shop for "Irish food and other stiff." Cath 20'. Toole there has a freezer filled with genuine Irish food, like half-pound rashers of Irish bacon

(\$5.00), Irish sausages (\$5.00 a pound), and steak-and-kidney pies (\$3.25).
Back in the bar, I can't help throwing my two cents in. "My great-great-grandfather had to leave, after the uprising of '88.

I can see Hank rolling his eyes skyward.
But MacDonad's face lights up. He grabs me by

"Who fears to speak of 'Ninety-Eight'? Who blushes at the name? When cowards mock the patriot's fate Who hangs his head for shame?"

"He's all a knave or half a slave Who slights his country thus, But a true man, like you, man, Will fill your glass with us.

I look victoriously at Hank.

He doesn't miss a beat. "Erin Go Bragh [Ireland forever]!" he shouts.

The Place: Rose O'Grahy's Irish Pub and Grille (Jeaturing O'Askele's Grill), 3402 Adams Avenue, 619-283-7666 [pub); 619-516-2495 (O'Askele's Grill) 1779e of Foodi American 1779e of Foodi American 1779e of Foodi American 1779e of Foodi St. American 1779e of Foodi St. American 1770e of Foodi St. American 1770e

hamburger, fries, \$5.00. St. Patrick's Day: corned beef sandwiches only, with potato salad, pickles, \$5.00 or \$6.0 Kitchen Hours: 1:00 a.m. to 10:00 p.m. Twesday to Friday, 9:00 a.m. to 10:00 p.m. Saturday: 9:00 a.m. to 1:00 p.m. Sanday: breakfast thi midday Saturday, 1:00 p.m. Sanday; closed Monday

The Place: The Ould Sod. 3373 Adams Avenue (619-284-6594); the Wicklow Way, 3375 Adams Avenue

(619-584-4057)
Type of Food (Wicklow Way): Irish
Prices: Irish baron, \$5.00 half-pound; Irish sausages, \$5.00 a pound; Irish steak-and-kidney or shepherd's pies.

Prices: Itisn bacon, \$5,50 may; pount, trop studies; 51. Patrick's day get food from Rosic O'Crady's Hours (Wicklow Way): 11:00 a.m. to 7:00 p.m. Tuesday to Friday: 11:00 a.m. to 6:00 p.m. Saturday,

Bus: 11
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all patrons (except me, alas)

have to show proof of age before

they're admitted. The interior

is usually crowded, but there

Live with the Risk

"How can a white wine this old still be this good?"

Rudi Wicki a (self-dexhed) wine gok from way back. His cellar houses Bordeaux hrom the late '20s (among other things), but his palate reaches back a good deal further. When I was first into wine, 'he recalls,' I worked for Rick Saijbel at Stanford Wine in England a taucton — he had everything. Glamis is a castle in Scotland that had a great cellar — very cool — and they had a tremendous collection of older wines. He bought cases of their wines, the bought case of their late of the standard wines. He bought case of their late of the standard wines. He bought case of their late of the standard wines he bought case of their late of the standard wines. He bought case of their late of the standard wines he bought case of their late of the standard wines. He was the standard wines with the standard wines with the standard wines. He was the standard wines with the standard wines with the standard wines with the standard wines with the standard wines. He was the standard wines with the standard wines with the standard wines with the standard wines with the standard wines. He was the standard wines with the standard wines with the standard wines with the standard wines with the standard wines. He was the standard wines with the standard wines with the standard wines. He was the standard wines with the standard wines. He was the standard wines with the standard

Lafite, if you can find it — in fifths and magnums. Lafte, if you can find it — in fifths and magnums. He knew how to cook, and he had me over to the house one night. The wine — I'll never forget it — was a '53 Karthauser Hoffberger Spattee that he served with a foie gras. This was the mid-'70s. [The wine] just set me on my can. I said, 'What is this? How can a white wine this old still be this

good?"

It was not the first time a German Riesling had left him floored. An early Francophile and Plnot Noti frantis, the used to spend time in importer. Kermit Lynch's store in Albany. "That's the breeze about Burgundies. He had just purchased a couple of Fritz Haag wines at the auction in Trier, and he said, You've got to try this; I think it's pretty good. It was a '71 Audece, I said, think it's pretty good. The said you've face and the said you've good and the said you've face and the said you've face and the said you've face and the said you was a '12 Audece, I said, think it's pretty good. It was a '71 Audece, I said, think it's pretty good. It was a '71 Audece, I said, think it's pretty good. It was a '71 Audece, I said, think it's pretty good. It was a '71 Audece, I said, think it's pretty good. It was a '71 Audece, I said, think it's pretty good. It was a '71 Audece, I said, think it's pretty good. It was a '71 Audece, I said, think it's pretty good. It was a '71 Audece, I said, think it's pretty good. It was a '71 Audece, I said, think it's pretty good. It was a '71 Audece, I said, think it's pretty good. It was a '71 Audece, I said, think it's pretty good. It was a '71 Audece, I said, think it's pretty good. It was a '71 Audece, I said, think it's pretty good. It was a '71 Audece, I said, think it's pretty good. It was a '71 Audece, I said, think it's pretty good. It was a '71 Audece, I said, think it's pretty good. It was a '71 Audece, I said, think it's pretty good it was a '71 Audece, I said, think it's pretty good. It was a '71 Audece, I said, think it's pretty good it was a '71 Audece, I said, think it's pretty good it was a '71 Audece, I said, think it's pretty good it was a '71 Audece, I said, think it's pretty good it was a '71 Audece, I said, think it's pretty good it was a '71 Audece, I said, think it's pretty good it was a '71 Audece, I said, think it's pretty good it was a '71 Audece, I said, think it's pretty good it was a '71 Audece, I said, think it's pretty good it was a '71 Audece, Brauneberg vineyard being a great site and hav-ing the highest tax value under Napoleonic times during the secularization period, but I'd never really tasted one that really impressed me." The

really tasted one that really impressed inc. The Haag changed that. Wiest, a Bay Area—based engineer with AT&T at the time, was already spending weekends sell-

ing wine in Southern California "to support my cultar—trading in my commission for more wine. When I started to discover Riesling, I couldn't find much worth selling, so I saked a guy at Chrissa—which is basically a bere discipling the selling in the selling so I saked a guy at Chrissa—which is basically a bere discipling the selling in the selling so I saked a guy at Chrissa—which is basically a bere discipling the selling in the selling so I saked a selling so I sa

promptly sold nearly \$20,000 worth to Greenblatt's in Los An geles and was off and running emptying Saijbel's storehouse of German wines along the way.

German wines along the way.

Soon after, near the end of 1977, he and two friends from a tasting group started their own import company under the name Cellars International. Initially, their book was heavily skewed national. Initially, their book was heavily skewed toward Burgundy. Germany began to make in-roads in '79, when Fritt Haag paid a visit to Chrissa and agreed to stop by Wier's thome to taste and chat. 'I think he saw that I had a palate, and I also told him where I had sold the wine and how much I had sold.' 'Haag was impressed enough to set Wiest up with 's amall portfolio, four or five estates in the Mosel valley. I liked selling those wines so much that I issue awe un the French stuff'.

so much that I just gave up the French stuff."
When the Bell system was broken up in the
early '80s, Wiest took an early retirement, bought out his partners, moved back to the San Diego area (he grew up in Encinitas), and started selling wine full time. "As of 1984, we were a German wine tull time. "As of 1984, we were a German wine company. I felt that the German wines weren't given the appropriate attention and that if you're going to be a small company, you have to develop a niche to go up against the big boys." Today, Cellars International is still a small company — Wiest runs it out of his home in Carlsbad,



and many of the employees are family — but his German book is possibly the best in the country. He imports wine from all over Germany, and his wines are distributed to all but a handful of states. It's been slow going, in part because of the diffi-culty of building a distribution network. "Basically, you have two choices you can go with a large com-pany, where you get lost in the shuffle, or you can up with a small company that may not be vere fipany, where you get lost in the shuffle, or you can go with a small company that may not be very fi-nancially stable. Ultimately, you end up with smaller companies, because they re the only ones with the time and the passion to sell handcrafted wines," and just live with the risk that they may not be around next year. But even if your distributor has been supported by the properties of the properties of the properties set a lyt of attractions. properties get a lot of attention, and the other 15 just kind of hang around."

This is a particular problem when it comes to

This is a particular problem when it comes to Riesling, which can be produced in such a wide variety of styles. A single estate could conceivably produce 1 or 15 distinst, Rieslings, all with varying degrees of weight and sweetness. Even a small quality-oriented distributor would be hardpressed to give each wine careful attention, especially when there are wines from France, California, Australia, Italy, etc., to be sold.

After "literally wasting the last seven years in

Manhattan," Wiest may have hit upon a solution. That he is in the Manhattan restaurant market at all is notable, as he explains. "What makes us unique in the German wine business is the fact that we keep inventory here. Most of the importers] are still using direct import, where you put out a list, you load up a container, cut off the offering (when the container is full), bring the still of the container of the problem with the state of the problem with the state of the problem. The problem with the state of the state a case or two or three. If it's on the list and the run out of it, they want [to be able to] reorder it."
But if there's no domestic inventory, they have
to wait for a container to be filled and shipped—

to wait for a container to be filled and shipped — an unacceptable delay.

The solution, Wiest found, was to break his book up among three small distributors, giving several estates exclusively to each. The results: "In the first four months with this new arrangement, we've sold three times as much wine in New York as we had in two years." In the search to understand why caactly Riestling isn't a more popular wine, logistical issues such as actually getting wines presented to buyers may provide a big part of the answer.

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NORTH COASTAL

THE ARMENIAN CAFE 3126 Carls THE ARMENIAN CAFE 3/26 Carlsbad,
Boulevard, Carlsbad,
760-720-2233. Located in a cottage
with a view sun dock, this Armenian
cafe prepares authentic specialities used,
as gyros cooked on the premises. Best
bets are breakfasts that include omelets
with shink Abelsa. Music and belly
dancing friday and Saturday. Breakstast, lunch, and dinner, Tuesday
through Sunday. Closed Monday. Low
to moderate. — 1

to moderate. — E.W.
THE BRASSERIE La Costa Resort &
Spa. Costa Del Mar Road off El Camino
Real, Carlbady. 760–438–9111, 14500.
This hotel diring room offers break
fast, lunch, and dinner. All: You caneat Sunday buffer branch with champagne is \$32.0 o. Seafood buffer Friday,
from \$5.00 p.m. Outstanding service.
Reservations recommended. Pisces

Ins. comptex. Expensive. — E.W.

D.B. HACKERS SEAFOOD CAFE

AND GRILL 101 North Highway 101.
Excinitas, 760-440-3162. This simple dining room is enhanced by beautiful watercolors on the walls, and the fish

FIDEL'S CARLSBAD 3003 Carlsb.

HILL STREET COFFEE HOUSE 525 South Coast Highway, Oceanside,
South Coast Highway, Oceanside,
South Coast Highway, Oceanside,
Oceanside? Really! Look for the sign.
Organic Restaurant and Express of the sign in front of a restored yellow and white Vectorian house from O Sude's past. The molicypin ask breakfast verimble, frint and primare. Frieder oggiven ask breakfast verimble, frint an opposite (Frieder ogg) in and primare periode (Frieder ogg) in and primare periode (Frieder ogg) in a distribution of the sign of the sign

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North Coast Highway, Oceanside,
760-722-1113, Ireopaniverimodrate,
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side site of the sit of the site of

MILTON'S DELICATESSEN, GRILL AND BAKERY 2660 Via de la Valle, Flower Hill Mall, Del Mar, 858-792-2225. You'll find 200 items on the menu. They include [ewish deli; Chicago-style pizza; and grilled ribs steaks, vegetables. Two recommendes items: Chinese chicken salad and skir steak sandwich. Not the greatest lewish



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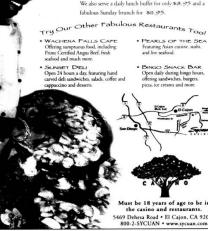
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E.W.

OSCAR'S 1505 Encinitas Boulevard,
Encinitas, 760-632-0222. Here's a good
place to take children or to enjoy a lowcost, unpretentious meal. The menu
consists of pizza, barbecue chicken and
ribs, sandwiches, salads. The best bet is
the chicken-rib combination for two
with salad-in-a-bowl large enough for
four and hot bread sticks. Fun for a cafour and hot bread sticks. Fun for a cafour and hot bread sticks, Fun for a ca-sual meal. Same menu lunch and din-ner, continuous service. Branches ir Carmel Mountain and Mission Valley. Open daily. Low. — E.W.

Open daily. Low. — E.W.

RED TRACTON'S 550 Via de la Valle,
Del Mar, 858-755-6600. Truly mammoth portions of prime rib, steak,
chicken, and fish are served in lovely
surroundings. Dinners come with corn chicken, and fish are served in lovely surroundings. Dinners come with corn on the cob (when in season) or baked potatoes or vegetables. Salads are a la carte, but are enough for two prople. Open daily. Expensive. — E.W.

SPICES THAI CAFE 3810 Valley Cen re Drive, Piazza Carmel Shoppin; Center, Del Mar (east of Carmel Val ey turn-off), 858-259-0889. Superl Thai restaurant that's not only elegant but whose food contains no MSG and very little fat. The seafood dishes rate

ST. TROPEZ BREAD FACTORY 947

760-633-0084. Twenty-five varieties of bread; some French, some traditional. Many low fat, fat free; all organic. Great flavor. Excellent honey-nutty oat, brioche, focacia, potato dill. Open daily. Low. — E.W.

daily, Low. — E.W.
SUSHI A.I. KAZ. 3870 Valley Centre
Drive, Carmel Valley, Del Mar,
S88-792-5390, Outstanding, ophisticated usuh includes caterpillar foll (edand avocado), uot-shell-carb foll, tempura roll. Good bot dishes include "Dymanitic" and sukyaki. Elegant sushi.
Closed Sunday. Open for lunch, Monday
through Friday, dinner Monday
through Saturday. Low to moderate.
— E.W.

— E.W.

TORREY PINES CAFE 2334 Carmel Valley Road, 858-259-8678. The menu is similar to the sister restaurant, the Bird Rook Cale, with many saled, pastax, and an excellent Sunday british to the size of the siz

NORTH INLAND

A LITTLE BIT OF GERMANY 171 A LITTLE BIT OF GERMANY 1717
EAST VISTA WAY, VISLA, 269-2914-6026. Authentic German menu offers most of your favorites: chicken in champagne sauce, sauerbraten (beef in wine-vinegar sauce, witenerschnitzet. Hot potato salad, made-on-the-premises spatetile, and strudel major plause. Call for directions. Closed Monday, Low to moderate. — E.W.

BERNARD'O RESTAURANT 12457 Rancho Bernardo Road, Rancho Bernardo Village Shopping Center, 858-487-7171. The restaurant is elegant

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in food, service and ambiance. The cui-sine is Californis French, menus change ever few weeks and best bets are rack of lamb, filet mignon, fresh thally fish and creme braike. You'll have a good experience here. Lunch, Mon-day through Friday. Dinner nightly. Moderate to expensive. — E.W.

day through Friday. Dinner nightly-Moderate to experience. — E.W.

El. BEZOCHO Rancho Bernardo InnoModerate to experience. — E.W.

El. BEZOCHO Rancho Bernardo InnoHorardo, 584-76-3560. Licket rerequired, lies usual, women's attite chicserial. A progenerative, but you get white you

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ish, too. — N.W.

DELICIAS 6106 Pasco Delicias, Rancho Santa Fe. 858-756-8000. The room
is smashing and the menu offers excellent pastas, fresh fish, first-rate meat
and chicken, gournet pizzas. Open for
dinner nightly. Expensive. — E.W.

DICRESCENZO'S 11625 Duenda Road, Westwood Shopping Center,

4

Rancho Bernardo, 858-487-2776. Should you be in Rancho Bernardo and Should you be in Rancho Bernardo and seeking great Italian sandwiches or piz-zas to eat in or take out, keep this Chicago-style "dell" in mind. The Italian beef and Rocco's Imperial sub are knockouts. Closed Sunday. Open Monday through Saturday, 11:00 a.m. to 8:30 p.m. Low. — E.W.

HERNANDEZ' HIDE-AWAY Rancho HERNANDEZ HIDE-AWAY Bancho and Lake Drives, Del Dios, Lake Hodges, 760-746-1444. The break-starbrunch offers oustanding value-steak and eggs, chilaquiles, sausage-beans, and omelets. Fine dinner entrées. Because it's not easy to find, call for driving directions. Closed Monday, Breakfass/brunch, Saturday and Sunday, Lunch and dinner, Taesday through Sunday, Low to mederate.

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through Sunday, Low to moderate— EIDB AWY CARE 15 Oceath Accisic Accision and Accision and Accision and Accision and International Accision and Accision and Accision and International Accision and International Accision and Accision and Accision and Accision and International Accision and A

MANDARIN GARDEN RESTAU-RANT 8242 Mira Mesa Boulevard, Mira Mesa, 858-566-4720, From the

dim sum served Saturday and Sunday to its variety of exotic dishes, this restaurant is worth seeking out, especially at dinner. Located in the Mira Mean Mail, and offers many unusual and thy main dishes are steamed whole fait, white-cooked poir (spier), Fresh eel served in brown sauce. The extensive menu includes standard dishes favored by Americans. Open daily, lunch and dinner. Low to low moderate. — E.W. quality distinguish this restaurant. The menu is French/Italian. Superb desserts. Closed Sunday and Monday (except on concert days). Lunch, Tues-day through Friday, dinner, Tuesday through Saturday, 4:30 to 9:30 p.m. Moderate to expensive. — E.W.

through Searcing, 403 to 100 p.m.

"This VILLAGE (SEIL 283) Steet Street, Carlbad, 706-728-800. Increment, breakfast and lunch only. This little call is famous for two things: In deficiency Tourniyagers, named fare the pro-who operated this place back in 1787. Tourniy believed in fresh ingers, who other only "state lean" meet from the local brutcher of in borgers. For breakfast, check out the eggs and you will be the proposed of the proposed dimer. Low to low moderate. — EW.
MILIS JAPANSER RESTAURANT
AND SUSHI BAR. 9222 Carroll
Canyon Road. Exactlytus Square.
Garnon Road. Exactlytus Square.
In the state of the st LA JOLLA

to moderate. — E.W.

REAL TEXAS BBQ 6904 Miramar
Road, 838-566-5213. Texas barbecue
consists of meat, chicken, and links that
are smoked rather than cooked over a
fire. The room is unadorned but very
clean. Same menu lunch and dinner.
Open dally, continuous service. Low to
low moderate. — E.W.

SERMON'S 113. Was 65-46-46.

ASSOP'S TABLES 8650 Genesee Avenue, Costa Verde Shopping Center, 2106, 858-855. The chief attributes of this Greek and Mediterranean restaurant are fresh food, as a series are a good buy. Entries are large enough for two. All items available for takeout, Lunch, Mondey brough Salurday, Sunday, dinner only, Low to moderate. — Ext. Jow moderate. — E.W.
SIRINO'S 113 West Grand Avenue,
Escondido, 760-745-3835. Located within two blocks of the California Center for the Arts, Escondido, this restaurant stays open on Sunday when special events occur at the arts center.
A charming room and cuisine of high AZULIA JOLIA 1250 Prospect Street, 858-454-9616. The unobstructed ocean view and opulent interior are glam-orous. Cuisine is Mediterranean with California influence. Menus change soup, not duplicated anywhere. Fish and seafood. Moderate expensive. — E.W.

expensive. — E.W.
CHOPAIN 9835 Town Center Drive #111. Reasissance Towne Center, Golden Triangle, \$8-87-91001. Located in a romantic, elegant dining first rate food—prossibly the best Afghan memu in the city. Resure to order two or three appetizers and the house specially Kabbe E. Chopahn. and chicken labols. Rice and vegatibles are a good choice for vegerations. Louis generating, personalized service. Lunch, Monday through Friday. Ever nightly, low to expensive.

CRESCENT SHORES GRILL 7955 La Jolla Shores Drive, Hotel La Jolla (for-merly Summer House Inn), 858-459-0541. The 11th floor view car-

E.W.

FOREVER FONDUE 1295 Prospect

Street, 2201, upstains, 858-551-4599. If
you stay with the cheese fondue, house
saled or shrings with spicy cocktail
sauce, yold! have a good meal. Steel
plates must found could. The dimer for
bury. Same in the control of the control
bury. Same must lunch and dimer.
Open daily, call for hours. Low to
moderate. — E.W.

ROPPONGI 875 Prospect Street, 858-551-5252. In terms of atmosphere and food preparation, one of the best restaurants in La Jolla, Euro-Asian preparations offer 20 appetizers, which preparations offer 20 appetizers, which include sushi. Don't overlook the Thai soup, Atlantic salmon, duck confit, nicoise salad. Excellent Sunday brunch there early to avoid (nicoise salad. Excellent Sunday brunch but be sure to get there early to avoid a long wait. Beautiful interior: excellent service. Open daily. Moderate to expensive. — E.W.

SAMMY'S CALIFORNIA WOOD-FIRED PIZZA 702 Pearl Street, \$88-456-522, You have a choice of 22 wood-fired pizzas, most with exotic toppings. Many come here just for the salads, half orders are served for most salads. Same menu lunch and dinner. Continuous service. Open daily Deventown location, (i) 9-20. 8888.

E.W.

SANTE RISTORANTE 7811 Herschel
Avenue, 858-454-1315. The chef has
added luster to every dish on the menu,
but mostly to the nightly fish and
scafood dishes. At least three fresh fish are available every night along with

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Ashoka 50% off lunch or dinner

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Buffalo Joe's 2 for 1 dinner © Calypso Café 50% off dinner

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'Canes \$1 Bloody Mary

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Chiba Japanese Food & Sushi

Cucina Fresca Free appetizer

D'Lish Xpress 1/2 off dinner

Fifth & Hawthorn Free dessert

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Galoka Free dessert with dinner Ginza-Sushi Sushi dinner for two \$14.95

OGreek Village Free saganaki

Hollywood Star Grille 50% off 2nd entrée

wel Box Bar & Grill 2 for 1 menu item

Juke Joint Cafe Complimentary dessert Karl Strauss Brewery Restaurants

Lahaina Beach House \$1 off appetizer

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Hard Rock Cafe Free dessert

lapasta 50% off entrée

Kenny's B's Memphis Style BBO

DeLuca's Cucina Italiana \$10 off dinner

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E.W.
SUSHI ON THE ROCK 77M Girard
Avenue, La Jolla, 858-456-1138. This
Japanese retainant has revisitized Girard Avenue. Very crowded on weekends because of first-rate usush bar and
innovative cooked dishes. Try tempura
shrimp roll. Hong Kong noodles, crab
cakes. Huge portions and combination
sushi plates. Open daily, Juneh, Mon-

day through Friday, dinner nightly, To 11:00 p.m. Friday and Saturday, Moderate to expensive. — E-W. LA TAVERNA 927 Silverado (at Gi-rard), 858-45-0100. Moderate. Reser-vations are a necessity at this tiny trat-toria, especially if you'd prefer the relative quiet of the roofed sidewalk pains to the din of the cute but cramped

Restaurant coupons

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cake. Service is downright endearing on weekends, when Jimmy Vitale (the owner's husband) charmingly plays maitre d'. — N.W.

dough, grilled portobelle mudreoms, or pasta dishe. Entries from shores other than Italian don't fare as well. The restuarnt is located two flights down and offers an ocean view and patio as well as indoor dining. Elevator located at garage below on Coast Boulevard. Open daily, Low to upper expensive. — E.W.

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Saska's Buy 1 dinner, get 1 free Sawaddy Thai 2 for 1 dinner

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Thai Foon Free egg roll order Thai Orchid Cuisine 2 for 1 dinner O Tio Leo's Free dessert

Torrevanna Grille Yacht Club

o indicates at least one North County location.

CLAIREMONT & KEARNY MESA

94TH AERO SOUADRON 8885 Bal see to moderate. One of I lappa. bal-dien novels there shows American Har-land and the Company of the Company of the Institute of the Company of the Company Institute of the Company of the Company Institute of the Company of the

Morena Boulevard, 619-275-2094, If you have been eating low fat, low-calo-rie food, consider this place a special treat. Be sure to order at least two pas-tast/parties of four or more can request a combination pasta plate) and fresh fish or chicken. Excellent fried squid, and the best adsagtion (dessert) in the

ific Gateway Plaza, Kearny Mes. 565-6888, San Diego's best Chi HSU'S SZECHUAN CUISINE Ha. Village, 9350 F-G Clairemont N

858, 279, 9799. This restaurant is noted for its hot and spice Sarchuan dishes as well as for its Mandarin specualities. For Mongolian barbecue, you have a choice of beef, pork, lamb, or turkey with stir-freed operations; barbecue is not available Sunday morning). Extensive menu with many unusual dishes. Open daily, lunch and dinner. Low. — EW. PHO TAU BAY RESTAURANT Full

PHO TAU BAY RESTAURANT Full marine fa calls Mice and Phra Tau Boy Restaure fa Call Mice and Phra Tau Boy Restaure for the fact that the fact t

PHUONG TRANG 4170 Convox Street. Kearny Mesa. 858-565-6750. Don't miss this excellent Vietnamese restaurant where 232 items are offered. The cursine is healthy, offers great va-

AN TONG PALACE 1690 Convo-Street, Korns Mess, 888-371-8837. This autosumps of proposed to reset. Sur Tongs hybrid korran Chines menu draws from their report to reset. Sur Tongs hybrid korran Chines emus draws from their report to the street of their kind-tion deliciously, and Sun Tongs, and Sun Tongs, damplings are outstanding. Their markable, for the devolutions, I re-commend the eilificht saids, a movel treat for Westerner, At San Tong well, low. — MX. SHOOM SHOOM

well.Low. — M.N.
SHOGUM NOBE 5451 Kearmy Villa
Road, Kearny Mesa, 838-500.7399.
This retaurant specializes in well-seasoned Japanese style steaks, either by
themselves or in combination with bobthemselves or in combination with bobthemselves or in combination with bob
attrive with soup, salad, rice, and
lapanese-style segetables. Seating is
communal at the teppan tables. There's
also an attractive, well stocked such
lapanese-style segentive. — B.V.
specializes of the segentive of the segentive.

GUAVA BEACH BAR AND GRILL Mission Boulevard.
Mission Beach, 838-488-6885. Old-fachioned American cooking such as meatloaf with mashed potatoes and macaroni and cheese (on children's menui are prepared here, along with Mexican and sectiond specialities. Open daily: Low to moderate. — E.W.

expensive. — E.W.

HUMPHREYS 2441 Shelter Island
Drive. of 9-224-3577, California coastal
cusine in a new free romated room with
a beautiful bay view. Among the wellprepared olshes, black Angin Shaebull
cul' steak, grilled vegetable rower, seanoned crusted ab, prawn cockstal parfair. Excellent service. Open daily for
read/ast, Innch., and dinner. Sunday
buffet brunch. Moderate to expensive.

— E.W.

— E.W.

ARED'S 880 East Harbor Island Drive,
619-291-1028. The house specially is
etask, offered in a room directly on the
harbor, Presentation, in the manner,
of Mortion is, is to show you the miner,
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E.W.

LAMONT STREET GRILL 4445 Lamont Street, Pacific Beach, 858-270. 3060. Select the entries that cost \$11.95 to \$18.05 and include saled or soup, potatoes, vegetables, and fresh fruit dipped in chocolate. This resultant beasts a real fireplace in the heated outdoor patio. It's resulty romantic. Dinners only, mightly. Moderate to expensive.

— E.W.

— E.W.
PALENQUE 1653 Garnet Avenue, Pa-cific Beach, 858-272-7816. Located in a small house, this restaurant serves re-gional dishes from Puebla, Guerero, Nuevo Leon, and Mexico City. The food is quite spicy, so if you prefer

Low-cost fems include tortilla soup, perole (spicy broth with hominy topped with fresh lettuce), shredded pork with sausage and sales, machana (art unusual grilled preparation of sundried beef and eggs), and chile relierns topped with fresh tomato sauce. For authoric resignal coviers

moderate. — I-W.

PUZZERIA UNO 4465 Missism Boule-vard, Pacific Beach. 858-483-4143. The menu has been expanded and you will now find lots of salads and low-salorize items as well as pizzas. The shift has been to healthier offerings which in-clude pastas with fight states. Try it. Open daily, continuous service, lunch

E.W. SAM CHOY'S HAWAII AT THE BALI HAI 2230 Shelter Island Drive, Shelter Island, 619-222-1181. Unpre-tentious Hawaiian/Chinese creations storier stadie, in V-22-1 in C. Capper-complisate scaled here, in a family-frendly setting with spectacular views. Dimer prices include soup and a saled with an additive seasure deriving. Som-sturfled halibut in pinnepple rezems stace or a salulini-lover's sampler of three different hale species, seared "abi-solie". The world's specials can be risky, "Cantoniers American" fare, Full bar, with well-made "umberlid drinks," pair-id wine last. Champage brounds but all wine last. Champage brounds but of the complex of the complex of the special can be supported by the con-taint of the complex of the com-taint of the complex of the com-lete of the com-taint of the co

N.W.

SPORTSMEN'S SEAFOODS 1617
Quivira Road, Mission Bay,
191-224-3551. Inexpensive. Open
seven days, lunch/rearly dinner. Fifty
vears ago this restaurant fish market
was a tuna cannery, part of San Diego's
late lamented fishing industry. The
same Scidian family still owns it, and

THEE BUNGALOW 4996 West Poir

MIDWAY, OLD TOWN & MISSION VALLEY

EL AGAVE 2304 San Diego Avenue (at Cla Town Avenue), Old Town

ovals of blue corn mass topped with a sort of "mushroom" that grows on orn ears. (in English 's's called "corn smut," but it tastes much nicer than that sounds.) The bar stocks over 600 tequilas and makes a food-friendly ontequilas and makes a food-friendly on-the-rocks Margarita with fresh fruit

GEORGIA'S GREEK CUISINE 3550 GEORGIA'S GREEK CUISINE 3550
Rosecrans Street, Grosvenor Square
Center, 619-523-1007. This small, immaculated Greek restaurant serves food
that will please anyone on a budget.
Lunch is an especially good buy. All entrees, as well as sandwiches and appeturers, are prepared for takenout. Open
daily for lunch and dinner. Low to low
moderate. — E. W.

moderate. — E.W.

OLD TOWN MEXICAN CAFE 2489
San Diego Avenue, Old Town,

(9-297-48). This hoisterous cafe is noted for its excellent breakfasts, served from opening to closing. Try also the rotisserie-roasted chicken, the carnitas, or the fajitas. Open daily, Low to moderate. — E.W.

EAST COUNTY & STATE COLLEGE

BARNES BAR-B-OUE 2625 Le Frove Avenue (at Cypress, tucked in he back of Liquor Mart Square). emon Grove, 619-462-9206. Low. The Jemon Grove, 619-462-9306. Low. The sign on the window reads: "Soul Food-95 cents"; inside is the homes solice of 95 cents"; inside is the homes solice of good cheer and excellent Memphis-sely barbecue. Pork gets star billing in a sandwish, if appears as femder shariks Leed with smoke; on ribs, as fusious, multitestured strips slathered with sauce that balances sweet smoke, cit rus tang and a mild, persistent spice. IBQO beans are a revelation, creamy yet substantial, swimming alongside rich bits of pork in a sauce that delivers a sweet molasses bite. Macaroni and cheese is gooey and gummable, a mild counter to the murky, sour/salty greens. On Fridays, you can get Southgreens. On Fridays, you can get South-ern-fried catfish or red snapper, plus hush puppies. — A.M.

hush puppies. — A.M.
DULZURA CAFE Highway 94 at
Dulzura, 619-468-9591. Inexpensive.
Breakfast and lunch seven days, dinner Friday through Sunday. Think Grapes of Warsh, Okies, 30s. Dulzura Cafe is, the real thing, serving by for meals to weary westerners since 1910. The walls are clustered with license plates, ports, before collecting and the commentation of the control of the collection of the collection of the both of the collection of th horse-collar, railroad lanterns, ancient egg beaters, sic foot make skins, deer anders and a seedy stuffed bobach head. The food's for filling. Big juicy hamburgers with lanky home-cut fries, thick skics of meat load, or dyou arrive earls, sted and egg or a hely Denver to the standard of the sted and the standard early sted and watch for the scoppion in the counter-top.—E.B.

HOUSE 5900 El Cajon Boulevard, 619-286-8434. Inexpensive, open daily. With deep-draft couches, Persian car-pets, pictures on the wall, chunky wooden tables, and a tree-shaded patio. wooden tables, and a tree-shaded patio. hits Swiss-owned cafe is a student hangout with a lively notice board, are rental computer, and good cheap breaktas food in huge quantities. Try "The Works" ornelet, with bason, ham, onions, tomatoes, pepper, cheese on top, potatoes, frint, and bread. Later in the day, try their turkey lasagna with fruit and bread. — E.B. LY'S GARDEN 6011 El Cajon Boule-vard, 619-265-1885. Although the ex-tensive menu offers Chinese as well as Caimbodian specials, it's best to order the Cambodian food. Be ure to ask Mrf. Ly for suggestions. Live crab and lobster as well as fresh oysters and shrimp available. Open daily. Low to moderate. — EW.

moderate. — E.W.

MARIO'S DE LA MESA 8425 La Mesa
Boulevard, La Mesa, 619-461-9390.
Best tamales served anywhere, excellent carne asada, sensuous enchiladas.
Arrive early, Always crowded. Open
daily, Low. — E.W.

daily, Low. — E.W.

THE MOUNT SIGNAL CAFE 1201
West Highway 98, Calexico,
760-357-1379. Inexpensive, open daily.
Out in Yuha desert, west of Calexico,
this 40-year-old restaurant remains in this 40-year-old restaurant remains in the era when Mexicali and Tiyana were rivals for the best builfighters and buils north of Mexico City. The owner's mom, Maria de Jesus, was a bander-illera, known to fans as "Manolita," perhaps the only female builfighting earn ever. Surrounded by hundreds of builfighting photos, you'll find tradi-tional cazera (homestyle') Mexican dishes. Keep an eye out for old mata-dors as you dig in. — E.B.

SALA THAI (61) El Cajon Boulevard, Campus Plaza, 619-229-9050. You will find this Thai resturant as charming as its owner. The menu is extensive, the service attentive. Try the spicy seafood combination or the Chinese specialities. Loving experience and gastronomically

SUNNY GARDEN CUISINE OF CHINA 5500 Grossmont Center Drive, La Mesa, 619-464-2288. This neigh-

CHICKEN PIE SHOP OF SAN DIEGO 2633 El Cajon Boulevard, 619-299-5108. You'll get loss of fried chicken, chicken and turkey pies, mashed potatoes, and desserts for prices that don't seem to have changed much since the shop opened over 50 years ago. A great bargain. Steaks also available at low cost. Yery large seating offers 18 chicken preparations at low cost, plus diced chicken in lettuce cups and smoked chicken with fried greens—the last two are appetizers. Good neighborhood restaurant in gor-grous surroundings. Open daily, lunch and dinner. Low to moderate. — E.W.

and dinner. Low to moderate. — E.W.

TOMMY'S PLZZA 1164 North Second

Street, El Cajon, 619-440-2676. This
old-fashioned pizza house also prepares
superb Italian sandwiches that include
Italian roast beef, meatball, sausage,
and various combinations. Call for
hours. Low. — E.W.

hours. Low. — E.W.

TYLEE'S TASE OF TEAMS 576.

North Second Street, El Cajon, a)19-444-9297. Insommiss and lower of barbecued Tyler's offen a seven page 19-444-9297. Insommiss and lower of the seven page 19-449. The seven page 19-49 hours a dept. By Canadas, graft barbecue chicken and rife, chili (no bearth), grist, all pour care-et care care fish on Wednesder and Fridey, Excellent and Property of the seven page 19-49. The seven page 19-49 hours and page 19-49. The seven page 19

CENTRAL SAN DIEGO

area, to rills. Upen daily, Low.

KHONG TIN QUAN 46:8 B Learn,

Giv Heights, 619-282-7615. Inexpensive to moderate. Look for a min- mid
receive to moderate. Look for a min- mid
receive to moderate. Look for a min- mid
"Karnake Cafe." In this functional space need aloo to a sometimes- look and a space need aloo to a sometime- look and a space need aloo to a sometime- look and confidence, arriving with hops of first and confidence, arriving with hops of first and confidence arriving and the space of the MAMA'S BAKERY AND LEBANESE
DELI 4237 Alabama. North Park,
619-688-0717. This informal little
restaurant is more interested in quality ANTIQUE ROW CAFE 3002 Adam

cooked beans (tasty fava and garban-zos). Try also spinach pie, labneh (creamy cheese, olive oil, and pita), and baba ghanoush (smoky pureed eggplant and hummus). Low. — M.N.

OLD MILL CAFE 3949 Ohio Street, North Park, 619-294-3804. Inexpensive. The best-kept secret in North Park looks like a Swiss chalet inside but serves 1950s American eats in big plate-fuls. Breakfast buffs should check out fuls. Breakfast buffs should check out the pork chops with two eggs, potatoes, and toast, or biscuits and gravy, or the famous pigs in a blanket (three sausage links rolled in hot cakes with powdered toggat). The lunch and dinner menu is also good and cheap — for instance, golden fried chicken with vogetables and rice or baked potato. — E.B.

RED SEA RESTAURANT 4717 University Avenue (Euclid), 619-285-9723 Open daily, very inexpensive. Re strooms not wheelchair-accessible

SOUL FOOD EXPRESS 840 South











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home-style Southern cooking that makes you feel cared for, looked after. It it is the deep-frying, endless slow-sim-mering, barbecuing, and so on that gives this American regional cuisine its soul. And you will taste it in Soul Food Express' collard greens, candied yams,

UPTOWN

ALADDIN'S CAFE 5420 Clairemon Mesa Boulevard, 858-573-0000; Up Shopping Center, 1220 Clevelan-nue. Hillcrest, 619-574-1111 aladdin_cafe.com.Inexpensive to

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ST. PATRICKS

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KARL STRAUSS

day through Friday; dinner nightly.

Moderate to expensive. — E.W.

CAFE ON PARK 3831 Park Boulevard (Park and University), 619-293-7275. Gigantic portions and good food make this a standout for people with large appetites and slim purses. Be aware that neously) and dinner. The place seats 40: the cooking is called eelectic American comfort food. It's home-style rather than slick. Open daily, Low to low moderate. — E.W.

CITY DELICATESSEN 535 University Avenue, Hillcrest, 619-298-2747, lew-ish specialties available here include brisket of beef, chicken-in-the-pot, chopped liver, and a wide variety of sandwiches and vegetarian items. Breakfast specials weekdays: early bird dinner for \$9.95. Open daily, breakfast, lanch, and dinner, to midnight during runch, and dinner, to midnight during the week and to 2:90 a.m. Friday and Saturday. Low. — E.W.

CREST CAFE 425 Robinson Avenue CREST CAFE 425 Robinson Avenue, 619-295-2510. Onion rings served in a loaf, homemade potato chips, chicken, steak, pasta, and a variety of extra-lean charbroiled hamburgers, plus the con-tinuous serva e from breakfast to late night keep this cafe crowded. Breakfast

EL INDIO SHOP 3695 India Street,

GELATO VERO CAFFE 1753 India

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EXTRAORDINARY Authentic Thai Food With this ad DAILY LUNCH OPEN 2 DAYS A WEEK LUNCH Duily 11 am 3 pm DINNER Sun Thurs 5-10 pm Fri & Sat 5-11 pm

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Be sure to visit our newest location at Universal CityWalk!

weather permitting, outside. Open daily. — E.W.

dally.— E.W.

LAUREL RESTAURANT 505 Laurel

Street (at Fifth Avenue), 619-239-2222.
This French provincial restaurant is so-phisticated and sylish with food that's appealing. Menus change daily and seasonally. Reservations a must. Line early in the week for quiet. Weekends are jumping. Dinners nightly from 5:00 p.m. Moderate to expensive. — E.W.

500 p.m. Moderate to oppositive.—
E.W.
LIMSON 2021 Powth Avenue (FourthLIMSON 2021) Powth Avenue
LIMSON 2021 Powth Avenue
LIMSON 2021 Powth Avenue
LIMSON 2021 Powth Avenue
PRADO Discor of Hospitality, Rubboa
Line (Fourth Avenue)
Line (Fourth Avenue)
Rubboa
Rubboa
PRADO Discor of Hospitality, Rubboa

3737 India Street, 619 574 7737. Ca-sual Thai food, nordle dishes, soups, sate (grilled chicken, beef, pork) to eat in or take out. Best bet chicken noodle

TASTE OF SZECHUAN 6:70 Linver, as we want when it lilkers, (4): 291 LeoN. The Mandarin Szekham menu offers. But the three best foutures are the levely room, the automating frendliness of the management, and the late hours. The Peking das As evcellent and so is the chopped thicker in lettuce cups. If you pred upon request in school of the prepared upon request in school of the preduction of the preduction

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University), Hillcrest, 619-293-7088. This handsome Hillcrest restaurant This handsome Hillcrest restaurant sensition that is commented to the comm

and arituily presented. Their edible cigar is an unusual dessert treat. Open daily for lunch and dinner. Moderate. — E.W. DOWNTOWN BUCA DI BEPPO 705 Sixth Avenue.

> THE CHEESE SHOP 401 G Street, 619-232-2303. This cafe offers outra-THE CHEESE SHOP 401 G Street, on 20,223-200. This cate offers outrageously good sandwickes of which may drawn the rost pork. Muffins and cookies are baked on the premises. Paper plates for food but real mugs for coffee and tea. Open daily. Low. Branch in la Jolla, 2165 Avenida de la Playa, La Jolla Shotes, 888-839-9221. — EW.

AGO Sevena of a 1 e-22 s, some AGO Sevena of AGO

Special
Saturday, March 17

CORNED BEEF

ing for lovers of buffets. — E.W.

MAMA GUCCI'S HOME—STYLE

ITALIAN FOOD 1137 Sixth Avenue,
109-338-3002. Lunch only, 11:00 a.m.
to 5:00 p.m., Monday to Friday. Inexpensive. Mama Guaci did so well here,
she retired bask to Italy; now her sonilaw, George, runs the restaurant. A
pretty interior with blonde wood
chars, checkered tablectoths, yellow Restaurant hours can be irregular due to catering gigs; best bet is to call in your order for pickup. Inexpensive. THE FIELD IRISH PUB AND

OCTOPUS GARDEN 314 Fifth Avenue, Gaslamp, 619-233-1653. Not to be missed Japanese and Continental preparations. Superh sushi and sashum: unique hot appetizers; fish with continental sauces. Alt tima steak moderate. — E. W.

FIO'S 80: Fifth Avenue (corner of F. Sircett, 619-234, 3467. An entirely new menu characterizes this restaurant, which now emphasizes fish and seafood. The pizza har is no longer available, but new posta dishes are sure

OLD WORLD RESTAURANT 452 Fighth Avenue, 619-238-0568. Inex-pensive, Wav back in PB (Pre-Ballpark) days, left and Evelyn created this East Village casis of bougainvillea, fig trees, pink brick, purple timbers, golden

St. Patrick's Day | S14 OFF

Core from lattle, into according any analysis of the control of th

6737 La Jolla Blvd. • Reservations call (858)456-6660 • Open until 9:30 pm

Dinner

Entrée

traditional room that uses tableside service. Best bets are spinach salad, lob-ster paella, shrimp-and-scallop risotto, and, of course, the mixed grill. Open daily. Breakfast, lunch, and brunch, moderate. Dinner, expensive. — E.W.

moderate. Dinner, expensive. — E.W. HOME QUEST COFFEE HOUSE 1010 Broadway, 619-232-3222. Inexpensive. Open 6-1/2 days. (closes after lunch Sunday). Okay, it's toward the scuzzy part of Broadway, and caters mainly to

(sauted salt mackerel) and aske with salt cod. Alt hunch and dimer there's fine jerk chicken (ask for dark meat, it's moister), but don't overlook less-known delicacies such as savory oxtal sew, escoverthe (juskled) fish, curry goat, and fish or shicken in a tangottown stew. "Dimer hours as and offerings vary, and many patrons get acted to the salt of the salt of

LAEL'S RESTAURANT Hyatt Regency Hotel, One Market Street, 619-687-6066, All you can ear fish-and-searood buffet, Friads mights only, 6:00 to 9:00 p.m., \$21.95, All-you can ear fish-and-searood buffet, Thursday might, 518-95. Worthersday night, all you can ear fisham buffet for \$14.95. Worth trying for lovers of buffets, — E.W.

chairs, checkered tablecloths, yellow walls, red shutters, and window-box flowers brings in the downtown office crowd between noon and 190 p.m.—but ion the in-crowd stiting out in the sun. drinking wine and scarfing up spaghetti Bolognese or chicken Chiami, chicken on fettucins, with majstrooms and red-wine sauce, -EB

chitlins and catfish. Breakfast includes eggs, bacon, ham, sausages, and hominy grits. — E.B.

lilies, white tables, and umbrellas. They've restored the interior to the building's original 1902 look, when it was the Mesternacher Carriage and Auto-Painting shop. Try dishes like 'Great Grilled Graeben' (homenade corned beef, gilled on rye with Swiss cheese and sauerkraut) or orange-common the control of the contro THE PARROT GRILL 802 Sixth Avenue, Gaslamp, 619-231-9981. Insomniacs take note. Dinner is served nightly to midnight and Wednesday through Saturday a light menu (sandwiches, salads, appetizers, desserts) is available to 2:00 a.m. Food is Floridian, some spicy. 2:00 a.m. Food is Floridian, some spicy, some not. You can make a meal from appetizers. Best bests barbecue ribs, honey-glazed duck, pork chop, key him pic. Gorgeous interior and service. Dinner only, Wednesday through Sat-urday, Upper moderate. — E.W.

RESTAURANT VIGNOLA 282 Sush Avenue (next door to Ramada Inn. 619-231-111. At this handsome, hos-topical and the sush of the sush of the vooders have present of the sush of the wooders have present of the sush of create suplated, bethe fabrics froign creates updated, to engladed provenal tare. Highlights include the unusual arter than fairst complements of an amount of the sush of the sush of the sush relative to the sush of the sush of the rick, were incomerces. You can include the sush of the sush of the sush principle from the sush of the sush from the sush of the sush of the sush principle from the sush of the sush of the SWHLA SS Sentils Avenue Man. RESTAURANT VIGNOLA 828 Sixth

urday. Upper moderate. — E.W. RAINWATERS 1202. Kertuer Boule-vard, 619-233-5757. Though this at-tractive restaurant is noted for its fine-steaks and chops, the live Maine lobster and fresh fish (especially the almon in parchment) are outstanding here. For a low-cost meal, try meat loaf and creamy mashed potatoes. Open daily, even nights a week. Expensive. — E.W.

SEVILLA 555 Fourth Avenue / Mar bad. 2 Moderate. No reservations (or wheelchairs) at tapas bar; reservations strongly recommended for dining room. This site has three faces: a crowded but Euro-civilized tapas bar LUNCHORDINNER
FOR TWO
Sall Market
Sall Mar crowded but Euro-civilized tapas bar for spontaneous masking, a romantic dining room with serious Spanish en-trees, and a basement nightclub dish-ing out assembly-line paella. The best food is upstairs. You can get tapas in the restaurant and entrees at the bar, and ONLY \$1175 APPROVED

CHIBA JAPANESE FOOD & SUSHI 10435 San Diego Mission Rd. • [619] 584-1836 [Corner of Rans ha Mission & S.D. Mission Roads near the stadium]

hominy grits. — E.B.

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At 4:00 in the morning you don't espect Cordon Bleu, Pink, or any other
color. The great thing about Snack Galley is that it's open at all. If you can get
past the sleeping bodies, ask for the
breakfast sandwich bread stuffed with
egg, cheese, and bacon, sausage or ham.
Suttance is bert — it feels like you set

cert you need.— E.B.
STAR OF INDIA 423. F. Street,
619-544-9891. This Indian restaurant is
most popular for the all-you-cam-eat
buffet, available weekdays from
1150 a.m. to 220 pm. and Saturday
and Sunday from mon to 300 pm.
The weekend burnth includes chamthe weekend burnth indiands chamthe weekend burnth indiands chamthe weekend burnth indiands chamwith innovative preparations. Restful
atmosphere, good service. Be aware
that breads are a la carte. Open daily,
lunch and dinner. Low to expensive.
— E.W.

SOUTH BAY &

BUON GIORNO 4110 Bonita Road.

daily, Moderate to expensive. — E.W. CATHIE'S PLACE CAFE Sharps-Coronado Hospital, 250 Prospect Place, Coronado, 619-522-8634, Inex-pensive. Weekdays only, breakfast to early dinner. Cathie's may look like a hospital cafeteria. It certainly serves pa-

tients, doctors, employers, the retirement home across the road, and the most across the road, and the road of the

CURONADO 1500 Orange Avenue, Coronado, 619-435-6611, ext. 7284. Open only for Sunday brunch and spe-cial events. The food is competent, but the room is outstanding, especially the crown-shaped ceiling. Expensive.— E.W.

D'LISH PIZZA AND PASTA 386 East H Street, Chula Vista, 619-585-1371.
The pizzas and pastas are tasty and the salads are huge and fresh. Excellent service. I ow to moderate. — E.W.

menu ranges from Belgian breakfast waffles heaped with strawberries and cream to "Hot Juan" frittata (eggs.

KARIHAN RESTAURANT 2220 Plaza Boulevard, Suite T, Grove Plaza Cen-ter, National City, 619-470-7491. In-expensive. Open 8: 0.0 a.m. to 8: 00 p.m., seven days. Miss Philippines (USA),

Miss Sweden, and Miss Argentina ate bere, so it can't be bad. It fooks like a grass hut and features about to fide-fected dishes at remarkably low prices. Hamomado, binggoongan, and sinam-palokan turn out to be sweet and sour pork in pineapple sauce, pork with salted shrimp, and chicken in tamarind oup. Filipions like to mis sweet and savory flavors, like kare kare, beef tripe and oxtail cooked in peanut butter

1628 Palm Avenue, Imperial Beach, 619-429-3603, Inexpensive. Open early to very late, seven days. This easygoing to very late, seven days. This esoppoing that goes back to 1957. And yes, there grandmother of 70, 27 and yes, there are the seven days are the seven days and 44. (Give her a hand.) But before you dance, cat! Check out the hirst on it and to trillas or enjoy filling stacks like aguitors, currentle and to trillas via features. The seven days are the seven days of the sev

fers upscale, Hawaiian-inspired fish and gargantuan steaks in a plush trop-ical-style setting with indoor waterfalls and three separate patios. Given the vi-sual splendor, much of the food is better than it needs to be, featuring top-quality seafood prepared with care. For instance, a homely halibut is transinstance, a homely halibut is trans-formed into a glamor -gal by a lush and sassy Frangelico-touched macadamia beurre blahr. A chocolate shell filled with macadamia nut ice cream may be worth the calories, too. Full bar. Open daily, lunch and dinner. Reservations

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mented category of the company, and mented category of the MARCO'S FINE ITALIAN 1000 DAND PLZZA 736 fullan Avenue Imperati Beach, 1619–4366. Incapreniery Vou Bardly notice it tracked into a row of TV repair shops, but Marco's is a rewel. Marco, Frank and Bong Fabombo gram the plate in 10 scens. Now Ake to the company of LA COSTA 8131 Galeana (Seventh Street between Revolucion and Con-stitucion), 685-8494 or 685-3124. An extensive menu, consistently fresh product, and huge portions have made La Costa the reagning seafond bouse for

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moderate. — E.W.

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PUEBLO CAFE lai Alai Fronton Palace, 701-E Avenida Revolución, Ti-juana, 683-8667. Inexpensive, open daily. Eat at the Palace! This is a great

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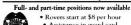
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OFF THE CUFF by Sue Greenberg

Solana Beach



Normal Heights whole house; everything was fine. I didn't wake up my kids, they were fine, they were askep. And I walked past the grandfather clock, and it said 5-30, and I counted out the hours' difference on my fingers, so I called home; I called my sister. I got on the phone, and all of a sudden, I'm hysterical about this earthquake. I was a wreek.



Knoxville, Tennessee

Last summer our 80-foot poplar, tholding up our deck, was struck twice by lightning. The power line hit a cord downstairs, and we had a little fire. Even though I called the fire



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THE READER PUZZLE

Across
1. Went too fast
5. Reggie Miller, for one
10. Scheduled position
14. Denim pants designer
Strauss
15. Stevenson who lost in 1952
and 1956
16. Flowing tres
17. They could use refinement
18. "Light My Fire" group, with
The

"The"
9. Genesis gentleman
9. Dazed and confused
2. Piece of footage
3. Did a shoemaker's job

23. Did a shoemaker's job
24. People who play 'possum
26. High mountain
29. Actor Beatty
30. Dry as a bone
31. Thor, c.g.
33. Keanu Reeves film "Johnny

37. Drill, to a dentist 38. High-pitched woodwind

41. Damaged 43. Bill with Benjamin on it

43. Bill with Benjamin on it
44. "Have mercy on me!," e.g.
45. Prideful one, astrologically
47. Quangiri locale
48. Entertains
51. "Sexy" one on "The White
Album"
53. Defeatist's contraction
54. Like many Britney Spears

songs 59. Pueblo Indian

2. All entries in the Reader Puzzle, contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 8890), Sun Diego, CA 92186-5803) by 9-60 a.m., Wednesday, six days following the issue date.

All entries must be accompanied by All entries must be accompanied by

3. All entiries must be accompanied by your name and address.
4. Employees of the Reader and their immediate families are not eligible.
5. In the event of disputes or ties, decisions of the judges will be final and arbitrary. We've only got five prizes each week to give away, so if there are more than five winners, we'll have a lottery.

lottery.

6. All answers must be entered in the space allowed on the puzzle page. And please, no phone calls or trips to our office.

57. "Cantos 58. Appear

12. Words in a radio booth 13. Short-term assistants

Small colonist
"The Three Stooges" humor
Kind of bath
Shootout time
Smidgen
Brooklyn Dodger pitcher

39. Meadow
42. Elba, e.g., to Napoleon
43. Invent, like a phrase
45. TV's famous collie
46. Went over with a red pen
48. Pains' partner
49. Native New Zealander

50. Let your hair down, perh
51. Make a ____ (complain)
52. Encouraged, with "on"
55. Western Scotland island
56. Den
57. "Cantos" poet Pound

Let your hair down, perhaps Make a ____ (complain)

Labine 38. Ninth grader

RULES OF THE GAME

63. Photographer Leibovitz
63. Photographer Leibovitz
64. Land west of Wales
65. Wash-up spot
66. 1998 David Sedaris book
67. One-sixteenth of an ounce

Down
1. What swine dine on
2. Bolivia neighbor

2. Bolivia neighbor
3. 12 or 24. e.g.
4. They may be compact
5. Kind of boat
6. Really cared for
7. Obscure
8. Take in
9. Without danger
10. World Wrestling Federation event

II. Soup server

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7. One entry per person.

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Of the 68 entrants, 65 were correct Miriam Baisden, Solana Beach
 Stephanie Bazirijan, La Mesa
 Naomi Kashiwabara, San Diego
 Gary Mocko, Ocean Beach
 Mary Logullo, Spring Valley

by David Levinson Wilk

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overnor Reagan and San Diego mayor Frank Curran at Coronado bridge dedication, August 2, 1969.

Coronado mayor Paul Vetter intoned regretfully, "Coronado is gone - long live

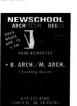
Coronado. We'll never be the same." On the lighter side, the day before the bridge opening, a young mother "gave birth to a son before being taken across the span."

According to the Union, Reagan said that was an act "far beyond anything I might do" in

terms of a dedication. Speaking of men in government, bridges, and the cycle of life, sharing the Union's front page with Reagan was Ted Kennedy's Chappaquiddick story: "Full Probe Asked In Kennedy Crash."

— by Robert Mizrachi

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"I figure the more weight I'm pulling, the more money I make."

pretty good date idea: wheeling around the Gaslamp district with an amiable and athletic cyclist, tour-guide, restau-rant-referral service, and licensed kamikaze traffic wrangler doing all the work. Say traffic wrangler doing all the work. Say you get off the ferry at the Embarcadero after dinner at the Hotel Del or Peoble's. Tricycle-rickshaw lockeys are waiting for you at the top of the debarkation amp and for three to five dollars per per-son will take you on a short (vol nog, you you prefer) tour. Seaport Village, the yacht harbor, around the Hyatt and Marriott and Hilton hotels and their Marriott and Hilton hotels and their accompanying bars and restaurants, past the Convention Center, and through the Gaslamp, probably via Fifth Ave the Gastamp, probably via Fifth Avenue. You can get under a blanket and let America's Finest City flow past you in a flickering of neon, taillights, and faces flushed with weekend promise. Visitors from out of town? Pack

em in one of these babies and meet tem in one of these babies and meet them back at Anthony's for shrimp cock-tails. The pilots navigating these small craft through slow-moving downtown traffic tend to be colorful characters and an entertainment unto themselves, thus an entertainment unto themselves, thus relieving you, at least for a while, from the obligation to be amusing and infor-mative. Twenty-eight-year-old Matt Maguire is not atypical.

"I work for Original Bike Cab." he says, "1-888-BikeCab, or Budweiser Cabs. We're the ones you want to ride." Okay, but I can't help observing that Maguire's bike cab looks identical to wagaire's one can looks identical to those of his competitors, the blue and yellow bike cabs, sponsored by Pacers (the topless-dancer joint), for example. The "Bike Man" cabs are red and a little longer.

"Dan Smith is a lawyer down here," says Maguire, "and he owns Original Bike Cab. We have the big Budweiser contract." The bulk of Maguire's bussiness, he says, is corporate executives and bourists. "I've been doing this for about a year and a half," he says. "I've had interesting experiences. I've had people get naked and have see. Down in the Gaslamp at night, bascally anything you can imagine happens on a pedicab. Eike you might pick up some girls late at night, take them to their car, and they'll go, 'Here, I'll give you a tip.' "He mimes litting upon the car with the same than the same string the same string that the sa

and I've had about four or five incidents of weird stuff back there," he indicates the passenger set for two—two evy close together." I don't know if they're in relationships or what. I've got a guffriend, so I can't live that literyle. The properties of the prope

tomer-service representative in the graphic-arts industry. In his current career, he has pedaled clients from downtown to the airport and Shelter Island. "Shelter Island would be like a tour thing, 20 or 30 bucks," he tells me. "I've taken peoter Island would be like a tour thing, 20 or 30 bucks, "he tells me. "I've taken people to the rent-act pakes by the airport for 10 bucks." Maguire leases his vehicle for \$45 a night. In the summer it can go up to \$65. "So anything I make own that, Ikep," Ion never know what you go to \$65. "So anything I make own that, Ikep," Ion never know what you go to go to so that poor is made between night. It's cold. If the sun comes out, people come out. But you can make between hundred dollars to two or three if you get some tour. But that is not every night. Usually, at the end of the night, goys are walking with about \$100 cash in their pocket, "Tonglish Maguire will work until 200 a.m. Eleven hours, "It's Firdly and Saturday when you've got to make the money," he shruge.

Saturday when you've got to make the money, "he shruge.

I am pedaled from the ferry landing toward Seaport Village (pedicabs and beyelen on tallowed) and along the docks hosting large yachts. In the bay, to our right, a huge sea lion moves quietly along the moonlit surface of the water. In a substantial people and be laughs. "It's the football players that get rows," he says. "You know, 280 with bowling-ball heads, real solid. I figure the more weight I'm Uniform the properties of the properties of the properties of the properties of the part of the properties of the part of the part



sign, and past the Spaghetti Factory. On Fifth Avenue Maguire is weaving through traffic, making sharp moves. He calls my attention to the right rear tire and how it doesn't move when he makes a 360-degree turn. "These are very maneuver-

abte, he comments.

The cyclist has invested about \$100 in his license tax, city permit, and lease.

He must also allow for traffic tickets. "They're, like, 60 bucks," he says. "I just got
one on Wednesday night for zigzagging. There was no one around. What was it?

'Unlawful movement' or something. I think the cop made it up." I notice Maguire gives a wide berth to the row of Harley-Davidsons parked along the right side of the street.

A good chunk of clientele comes out of Croce's and Fio's, I'm told, but pedi-

A good chunk of clientele comes out of Croce's and Fio's, I'm told, but pediesh are of filimits to the curb in front of these businesses,

Itel Maguire to drop me off at an address on Broadway, He seems to disapproxe. "I don't get many rides on Broadway, 1see people away from Broadway, I see the people away from Broadway, I see the people away from Broadway I seem to be seen to disapproxe." I don't get many the seen in Broadway in the seem of the people with the people with

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-EVE KELLY

At his wedding, my father in-law hobbled down the aisle in a tuxedo, hip cast, and crutches. Three weeks before his original wed-ding date, he plummeted down a manhole, which he insists was not simply open, but which he insists was not simply open. Dut him to break his right legor. The fall caused him to break his right legor. The fall caused in traction. The wedding was pushed back ar-veeding for the spent his honeymoon recu-perating. Despite this inasuspicious first step, he has been happly married for 35 years and has the spent his honeymount of the spent his honeymount of the spent his honeymoon recu-perating. Despite this inasuspicious first step, he has been happly married for 35 years and has the spent of the spent his honeymount of the has been happly married for 35 years and has the spent of the spent has been happened to the honeymount of the spent has been happened to the spent has been happened to have been been a spent has been happened to the spent has been happened to have been happened to the spent has been happened to the spent has hardless the spent has been happened to the spent happened has been happened to the happened has been happened happened has been happened happened happened has been happened has been happened has been happened ha

His son (my husband) Patrick has not been so fortunate. Athletic injuries left him limping several times in college. And though I don't think this sort of thing is genetic, impending nuptials have once again taken their toll on a Kelly's ambulatory faculities. Three days before his friend Ion's wedding, at which he was to be best man, Patrick—all six foot, three

Patrick — all six foot, three inches of him — went belly-up in the shower. He slammed his right foot into the tub's faucet and pinned his left foot under his buttocks. The culprit was a large pink slick of Mr. Bubble Bath, superzed out with enthusis sm by a child hopeful for a

morning bath who was called to breakfast before the water could be run. The pink goo blended in with our pink tub: Patrick

pink goo blended in with our pink tub: Patrick never saw it coming. Luckily, nothing was broken. Patrick could move both his feet, but his left ankle— the one that was trapped under his bottom— swelled up like a bullfrog's throat. His diag-nosis was a nasty sprain, and he quickly real-ized that he needed crutches.

After I'd settled Patrick on the couch with ice packs on his ankle and basketball on the tele-

The ankle that was trapped under his bottom swelled up like a bullfrog's throat.

vision, I grabbed the phone and started call-ing. Much to my surprise, the first few medi-cal-supply stores I called didn't carry crutches. Professional Medical Supply in El Cajon adver-tised "Lowest prices, highest quality," which piqued my interest, and they did indeed carry crutches. I hopped in the car to get a look at the merchandise. While I was there I met with the general man-ager, Walter. He gave me some basics: "All crutches follow the same similar design. The difference

between crutches is going to be how the adjustment of the length is done whether it be done by pushing a button or mo

very much, because it's cheaper to by offshore aluminum ones. They weigh about the same, but the aluminum in most cases will perform better over a longer period of time. You don't have any spinitering or drying out. As long as you don't bend it, it's still going to fit. "Hus, he noted," most manufacturers have gone toward aluminum because they have a little cleaner adjustment than the

they have a little cleaner adjustment than the wood"—the push button over the screw. Walter took me through the fitting pro-cedure. There is a general fitting, and it varies only slightly. The placement of the tip of the crutch should be six inches out and over from the foot. You look at the foot and you go six inches up and over so if places the crutch out and forward of the foot a little bit. Then when it's at that says we were a little bit. Then when it's at that spot, you want to have two or three

fingers' [space] from the armpit to the crutch cushion. For the hand adjustment, you want the arm to be slightly hent at the elbow for the proper support when you use the crutch. You're not bearing weight on the arm itself. If you don't get the crutch in the proper position, you will have fatigue and pain associated with its use."

As long as wood had dropped by the wayside, did the aluminum crutch of the future offer any innovations in design? There have been some changes in styles over the years as far as the way tips hit the ground. There was one that was designed to be used in a rolling motion. Both where core

motion. Both tubes cam down and made a U-shape at the bottom. It allowed at the bottom. It allowed you to put the tip down on the floor and roll it over the ground. If you had cobblestone and so forth, the tips wouldn't get stuck. It was a very well designed piece of equipment, but there

I knew Patrick would prefer the old-fashioned wooden crutches if I could get them—was factor with the present of the present of the present manual manual companies (eli ti was too crutches if I could get them—was factor with the present of the pr

As far as repairs went, waiter said that outside of the tips and cushions, they don't usually need repair. The tips are what make contact with the floor. The hand cushions contact with the floor. The hand cushions will wear out with use, and the arm cushions will eventually rot out. Those are the most common items [that need] to be replaced."

According to Walter, "prices on crutches vary from manufacturer to manufacturer."

An adult aluminum crutch with push-but-on editors with the push-but-on editors

ton adjustment by Medline runs \$29.30 for heights from 5'10" to 6'6", while a pair from JAC is \$29.50 for heights from 5'2" to 5'10". Crutch accessories are also available at Pro-fessional Medical Supply: a crutch pack from Adaptable Designs, which is basically a pouch for keys, wallet, etc., that attaches to the crutch

with Velcro fasteners, runs \$17.80. And if you're in the mood for something plush, All-man Products offers a synthetic sheepskin crutch-cushion cover (\$15) and a fleece ha grip (\$7.90). Plush plus pizzazz? Teresa Tay-lor Products offers crutch-pad covers in cow print, leopard print, or basic black (\$20).

Other prices around town (all prices are for push-button aluminum crutches unless oth-

push-button aluminum crutches unless otherwise specified):
Nav-On Health 'N' Home Department,
2760 Fletcher Parkway, El Cajon. Adult crutch
by Rubbermaid, heights from 5'10' to 6'6',
\$39,99. Care Covers Kit containing arm- and
hand-cushion covers of faux sheepskin (not
as plush as the Allman Products, \$19,99, Allman Products synthetic sheepskin crutchcushion arm cover, \$22,99. cushion arm cover, \$22.99.

Health 'N' Home Delivery and

Health 'N' Home Delivery and Support Center (1-800-256-9827): Adult crutch by Guardian, heights up to 6 6'. \$37.63 (delivery included in price, next-day delivery if in stock). Extra-tall adult crutch by Guardian, heights

delivery policy). Park Boulevard Phar

Park Boulevard Pharmacy, 3004 Park Boulevard, San
Diego: Adult crutch by Guardian, heights
from 5 to 5° 225.99. Heights from 5° to
6°, 380.99.
Burlingame Health Care Center, 1525
Fourth Avenue, San Diego: Adult crutch by
Guardian, height to 6°, bolt and serew length
adjustment, 358.

Eric's Medical Supply, 5267 Linda Vista Prics Medical Supply, 5267 Linda Vistal Road, San Diego: Adult crutches, \$39,95 to \$49,95, depending on manufacturer. Used crutches, \$25 to \$30, depending on condi-tion. Crutch rental available, \$10 a week. Arm cushion; \$12.95 fleece, \$18,95 designer print. Hand grip; \$6.95 fleece, \$8,95 designer print.

2. Walter at Professional Medical Supply

3. Sheepskin crutch cushion

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BY ANNE ALBRIGHT

Johnny Don't Wanna Go Home

> Johnny generally behaves very well. For a two-and-a-half-year-old boy. Every Sunday, he year-old boy. Every Sunday, he sits through an hourlong Mass without talking too loud or wriggling out of the pew or throwing the Missalette at one of his three sisters. Several times a week, Johnny sits in the grocery cart while I meander up and down the aisles at Vons. At home, he usually comes when called and obeys directions.

when I'm ready to take eight-year-old Rebecca and six-year-old Angela to school, I round up the kids and load them into our van. Rebecca and Angela grab their backpacks and lunch pails from beside the front door and head out into the garage. Lucy, four, straggles a little behind. Her red curls bob as she appears around the corner and walks down the steps. I lift baby Ben from his play saucer in the middle of the living room floor and call into the family room, "Come on, Johnny. Time to go."

Suence.
"Johnny, I'm leaving."
"I'm just playing my 'puter game," Johnny

"Good-bye, Johnny." "Here I come!"

I hear the thumps as Johnny jumps down from the chair in front of the computer and runs down the hall. He careens around the corner, arms pumping. "Here I am."

Let's go."
I don't always have such an easy time getting Johnny to go. Last Friday, I took Johnny
with me when I dropped Lucy off at preschool.
Every Monday, Wednesday, and Friday afternoon, Lucy goes to preschool at 12:30. Our babysitter, Becky, picks up Angela at kindergarter a little before noon and brings her home. Becky stays with Angela and Johnny and sometimes Ben while I drive Lucy and Morgan, our acrossthe-street neighbor, to preschool. Last Friday, Rebecca and Angela both got

Last Friday, Rebecca and Angeta notin got out of school at 12:30. I had Beckey pick them up at their school while I did the preschool drop-off. Johnny and Ben came with me. As I drove down San Marcos Boulevard toward the preschool, Johnny asked, "Where we goin',

"We're taking Lucy and Morgan to school."

"To Angela's school?"

"No. To Lucy's school."
"You mean a-nother school."
"Mm-hmm."

"Can I get out?"

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"Yes. You can walk Lucy and Morgan to class with me. "Hurray for Johnny."

"Do you want to wear your helmet when we get to school?" I asked. Johnny had been wearing his blue and green and purple Barney bicycle helmet all morning around the house

He'd left it on when we got into the car. "Yes, I do," he answered.

Yes, I do, 'ne answered.

When we got to school, Johnny ran down
the long, wide corridor with the two girls. He
stood beside me while I signed Morgan and
Lucy in. Lucy came over and took Johnny's hand. "Come see the train, Johnny," she told

haind. "Come see the train, Johnny," she told him. "You'll really like it." Johnny followed Lucy over to a corner of the room where a wooden train and track had been assembled on a kid-level table. Wooden trees and buildings litered the table. Johnny set the trees and buildings turreight testile. Johnny set the trees and buildings turreight testile. Johnny set the trees and buildings turreight, the pulled the train around the track. Took, Mormmy," see the train around the track. Took, Mormmy, and the train around the track. Took, Mormmy, "I would be train around the track."

"You sure are, sweetie. That's great."

Ben, who had fallen asleep during the drive beri, who had raisen asseep during the drive to school, dozed against my shoulder. I sat in a chair beside the train table so Johnny could play. More moms dropped off their kids. One mom, a friend from our old neighborhood, walked over to look at Ben. "He's getting so big," she said.

"He's almost six months old." I told her

Fire's almost six months oid, 'I told her. We chatted awhile. When my friend said good-bye, I turned to Johnny. "It's about time for us to go, too." I stood up and steadied Ben's sleeping head against my shoulder. "No," Johnny said. better nov

"We have to go home. Becky and Rebecca and Angela will be home when we get there. Becky will take you on a walk to the park." "Don't wanna go home," Johnny said. He

put his head down and concentrated on the

"I'm sorry you don't want to go home.
But that's where we need to go. Come on." I walked
toward the door. Johnny played with the trains.
When I reached the door, I turned and called back, "Come on, John."

Johnny looked at me, but his head back Johnny tooked at me, put his head back down, and moved the train around the track. I walked to Johnny and said, "This is your last chance. Come with me now, or I'll have to carry you out of the room."

carry you out of the room."
Johnny ignored me. Bending sideways so
as not to disturb Ben, I lifted Johnny around the
waist with my right arm. He shrieked, "NO-OO-O-O-O," kicked his legs and tried to squirm
out of my grasp. "Don't wanna go ho-o-ome."
I held Johnny more firmly against my body.
Ben stirred and raised his head. He heard Johnny's
forirous outhurs and drawing and the lift of the property of the pro pen surred and rased his head. He heard Johnny's furious outburst and started to cry. All the way back down the long, wide corridor, I held two angry little boys. Ben wailed, Johnny kicked and screamed, "Don't wanna go home." I ignored the accusing glance of the old man walking his don screamed in the property of the control of

dog across the parking lot.

dog across the parking lot.
When 10 strapped both boys into their
car seats. Ben quieted down. Johnny took a
deep breath.
"Don't ever scream and kick like that
again," I told John. "You scared Ben and you
made me very angry,"
"Okay, Mommy," Johnny sniffed. "I feel
better now."

"I'm glad. Let's go home."

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